# MUSIC AND MUSICIANS OF MAINE

GEORGE THORNTON EDWARDS

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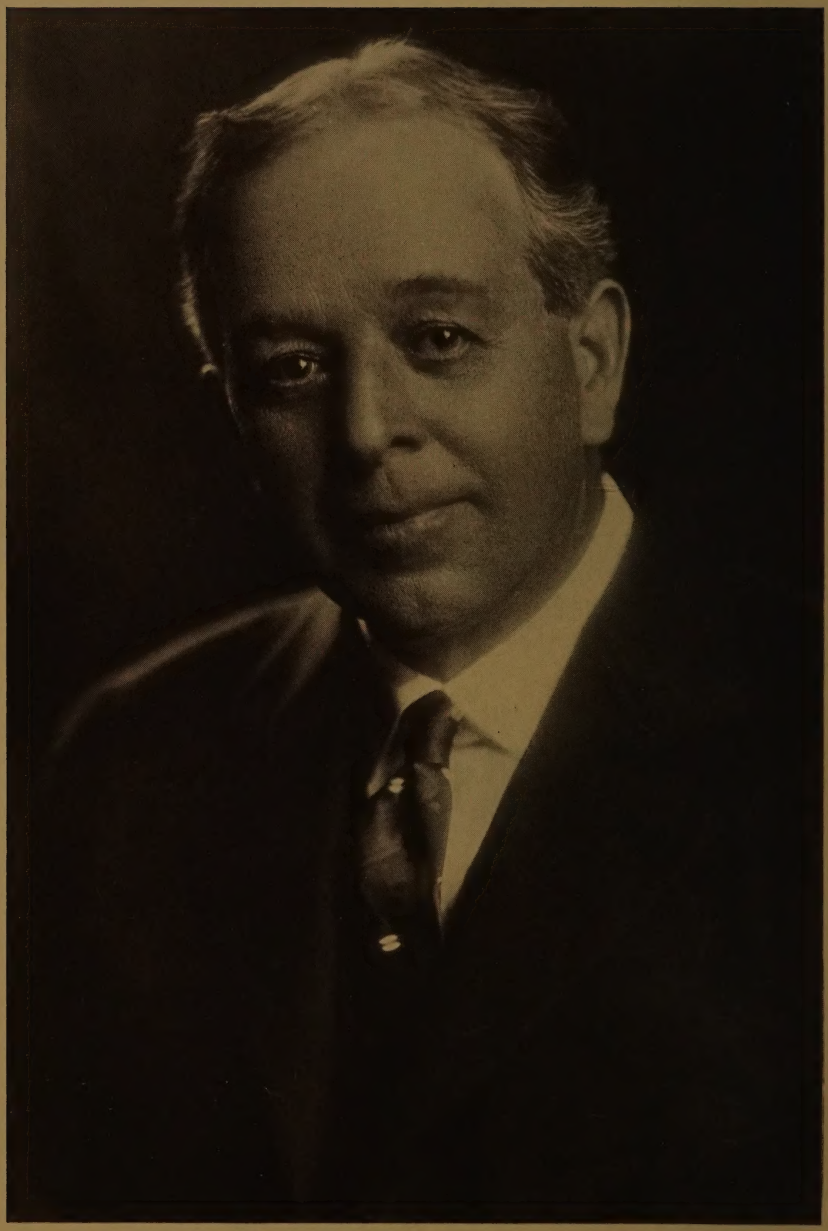

# MUSIC AND MUSICIANS OF MAINE

BY

GEORGE THORNTON EDWARDS

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*Being a History of the Progress of Music in the territory which has come to be known as*
THE STATE OF MAINE
*from* 1604 *to* 1928

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GEORGE THORNTON EDWARDS

## DEDICATION

To all Maine Musicians and Music Lovers, wherever located; to all who were born or have resided within the limits of the State of Maine; to those who are living, as well as to those who have passed to the glorious West; to those, who by their great talents, or unceasing endeavor, have, through music, brought fame to the State of their nativity or adoption, and "to such as play only the bass viol," this book is affectionately dedicated by the Author.

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# PREFACE

Some one has said that no history, which would be complete, could be written of the music of Maine, but, if truth, which is always incomplete, provides for its own further extension, then this would, in itself, seem to be an excellent reason for undertaking the writing of it, since history, even though it be incomplete, is truth, and therefore furnishes the very vehicle for its own continuance.

It is not the purpose of the author to burden the reader with an enumeration of the difficulties that beset him during the nearly twelve years of constant endeavor to produce a history of Music and Musicians of Maine that would be worthy of the Pine Tree State, but one may gather some understanding of the thoroughness with which the work has been gone into when he learns that, in addition to the effort expended in consulting hundreds of books and volumes of reference, more than a million columns of Maine newspapers covering a period of a hundred and twenty-five years, were carefully scanned, and upwards of ten thousand notations were made therefrom, that no item of musical importance should escape.

Music was apparently not held in such high regard by editors in the early days, as now, especially in those before Maine became a State, and such notices of musical events as occasionally appeared, were notably conspicuous for their brevity. Important musical references were contained in a few lines without captions, and difficult to discover, hidden away, as they oftentimes were, between advertisements which sound strange to the ears of those living in the twentieth century, among which were announcements of arrivals of shipments of rum and molasses, sales of lottery tickets, aromatic snuff, spermicetti, breweries, church pews and gunpowder, testaments at auction, and one cent rewards for runaway apprentices.

That such a work as a history of music and musicians of Maine was needed is supported by the fact that when, in his search for material, especially in relation to the older musical societies, and for copies of programs that were given by them, the author sent inquiries to every historical society in the State, with but one exception, none were able to furnish any information whatever, as nothing of a musical nature was preserved in their files.

The author has indeed been fortunate in having had, for more than a quarter of a century, a large acquaintance among the older Maine musicians, with some of whom he has enjoyed a genuine and lasting friendship and he has received, in his undertaking, the generous assistance and coöperation of many representative people, including musicians, historians, authors, librarians and officers of music, literary and history clubs, some of whom now are, or during their lifetime were, recognized authorities on the subjects regarding which they were consulted, and many of these were able to contribute, from their personal memories of some of the earliest musicians of the State, invaluable material for this work.

Among these, to all of whom he herewith acknowledges an everlasting debt of gratitude, may be named the late Frederick R. Sweetsir, musician, historian, and life-long friend of Annie Louise Cary, for the generous loan of more than a hundred personal letters written by the diva; Sarah J. Merrill, her niece and beneficiary, for the privilege of examining more than three hundred press clip-

pings collected by this great singer on her tours of America and of the continent; the late Julia Norton Deland, the last surviving soloist of the Portland Sacred Music Society and a neighbor of John Knowles Paine in his boyhood days, who by her remarkable memory, in the one hundred and third year of her life, afforded the author a rare opportunity to verify statements of facts regarding this old music association and to re-discover the birthplace of America's first great composer, the location of which no other living person remembered; Mrs. Josiah Pierce (née Isabella L. Millett) of London, England, founder of the Portland Rossini Club, for first hand information regarding the origin of this historic organization; the late Nancy T. Sleeper, whose manuscript history of music in Rockland is one of the most complete local histories of music in the State of Maine; Mrs. Frank L. Tuck, first President of the Schumann Club of Bangor, through whose contributions to the history of music, which were published in the Bangor daily papers, has been preserved much that would otherwise have been lost; Elise Fellows White, historian and recitalist and member of the Skowhegan Historical Society, whose sketches of music in the early days in Skowhegan, as the result of much careful research, are highly valued for their reliability; the late Mary Waters Thurston, widow of Samuel Thurston, whose manuscript of his musical memories of Portland, is replete with information concerning interesting events in the periods preceding and following the Civil War; Caroline Fenno Chase, for more than twenty-five years a prominent music teacher in the Capital City of the State and author of a sketch of the history of music in Augusta from the date of its incorporation as a city; Annie J. O'Brien, for many years organist at St. Dominic's Church of Portland and author of a manuscript sketch of the history of music of the Catholic Churches of Maine; Dora Jameson Bird, past president of the Rubinstein Club of Rockland, and author of a history of that musical society; and Mrs. E. T. Wasgatt, past president of the Mendelssohn Club of Bangor, and author of a sketch of that organization, for the generous permission of all of these to use from their valuable manuscripts whatever seemed best — a privilege of which the author has freely availed himself; Miss M. B. Fairbanks, daughter of Hon. Joseph Woodman Fairbanks, a descendant of Supply Belcher and well known genealogist, whose careful research and writings in matters connected with Farmington history are of unquestioned authority; Alice Jones Skolfield, one of the founders of the Clef Club of Lewiston, who, for half a century, was organist in leading churches in that city; the Right Rev. John Gregory Murray, Bishop of Portland, a close student of the history of the early Catholic Missions in America; the late Mrs. Frederic E. Boothby, former president of the Cecilia Club of Waterville; Dr. James A. Spalding, music, art, and literary critic and author of valuable historical documents; the late Juliet Stanley Warren, for many years prominent in music in Winthrop; the late Levi W. Ballard, founder of musical organizations in Androscoggin County; the late Charles W. Shannon of Saco, for nearly sixty-five years closely identified with all important musical events in York County; the late Frederic S. Davenport of Bangor, a leader, in its early days, in the affairs of the Old Penobscot Musical Association; Prof. Walter R. Spalding, head of the Division of Music at Harvard University; the late Mrs. James A. McFaul, first president of the Maine Federation of Music Clubs; Julia Edwards Noyes, president of the Portland Rossini Club and of the Maine Federation of Music Clubs; Louise Armstrong, secretary

of the Portland Rossini Club; Jennie King Bragdon, for years a leading vocalist in Portland; Adelbert Wells Sprague, director of the Department of Music, University of Maine; Hon. John T. Fagan, former chairman of the Portland Music Commission and an authority on music of the American Revolution and band music in the State; Major John M. Gould, son of Edward Gould, first president of the Portland Sacred Music Society; Ira Stockbridge, who, as Maine's pioneer impressario and promoter of the famous Stockbridge Course of entertainments, in Portland, had, perhaps, a broader acquaintance with professional and amateur musicians throughout the State, and artists of national and international repute than any other in his day; Rev. H. E. Dunnack, State Librarian of Maine; Evelyn L. Gilmore, Librarian of the Maine Historical Society and Alice C. Furbish and Jane L. Burbank, past and present librarians of the Portland Public Library and their assistants; Eva L. Shorey, music editor of the *Bridgton News;* Mina Caswell, music editor of the *Portland Evening News* and Jennie Pierce Whitney, formerly music editor of the *Portland Daily Press;* all of whom in the interest of accuracy, coöperated with the author and gave freely of their valuable time, in furnishing essential information or checking up facts as stated in the text, that this history might be a dependable reference work.

The author desires to take this opportunity to thank the members of the Eighty-third Maine Legislature for passing the resolve which made it possible to place a copy of Music and Musicians of Maine in every public library and normal school in the State, and especially the Hon. Henry F. Roy, who introduced the resolve into the Legislature and Senator Herbert E. Holmes, Chairman, and the other members of the Library Committee, all of whom gave the Resolve their friendly attention; and, in passing, to pay a tribute to his beloved music masters, George W. Marston and Hermann Kotzschmar, the memories of whom, for more than forty years, have been held among his most cherished possessions, and without which, this work would never have been undertaken.

The attention of the reader is called to the fact that many of the quotations in this volume are from copyrighted works of other authors. These excerpts, have, in each case, been used with the consent of the author or publisher and credit has been duly given in these pages. Those who would copy them should first obtain from the copyright owners, written authority to use them.

In addition to the credits which have been given in the body of the work, the author would make acknowledgment for permission to quote from other books or publications as follows:

Oscar G. Sonneck, author of "James Lyon and James Hopkinson," to whom is accredited the distinction of having been first to bring Lyon to public attention, and who is regarded as the source of highest value for that composer, for quotations from this authority; the musical magazine, *Melody* (Walter N. Jacobs, Inc., publisher), for selections from the diary of Frederick Nicholls Crouch; the *Atlantic Monthly* for reprint of a portion of John Fiske's critique of John Knowles Paine's "St. Peter"; *The Harvard Graduates Magazine* for citations from an editorial on "Oedipus Tyrannus"; the Right Hon. Sir Henry Norman, Bt. M.P., London, for extracts from his book "The Harvard Greek Play"; Louis C. Elson for a paragraph from his work "The History of American Music"; Houghton-Mifflin Company for use of Richard Watson Gilder's beautiful poem, "The Voice," which, as will be seen, opens the sketch of Lillian Nordica in these pages;

the late Henry T. Finck for reminiscences of Nordica, and references to her art, from his book, "Success in Music and How It Is Won"; and Oliver Ditson Company, Boston, publishers of "Opera Singers," by Antonne Kobbè, for extracts from that valuable contribution to American musical history.

The author is indebted to those State and town historians who have recorded items of musical interest in their works, and he would especially commend to those who would continue their search for facts of a musically historical nature: Williamson's "History of Maine," Williamson's "Bibliography of Maine," Williamson's "History of Belfast" (Houghton-Mifflin Company, Publishers), North's "History of Augusta" (Clapp and North, Publishers), Willis' "History of Portland" and Emma Huntington Nason's "Old Hallowell on the Kennebec."

In compiling the upwards of eighteen hundred brief biographical sketches and references, which appear in Chapter VII, of the native and resident Maine musicians, nearly all of whom were living at the beginning of the year, 1928, no effort has been spared to make it of value to students of Maine musical history. None should expect to find references to every living musician in the State in one volume, even though it were exclusively devoted to that subject, but much less so within the limits of one chapter.

There may be quite complete sketches of certain musicians whom some may think as of not very great importance, while of others, who may be held in high regard, musically, there may be those whose names do not appear at all; but there has been no intentional discrimination by the author, who, in his effort to compile brief biographies of a fairly representative list of living Maine musicians, mailed thousands of questionnaires to all parts of the country that he might be enabled to give every Maine musician, of whom he had knowledge, that credit to which he should be entitled in so small a portion of a book devoted to such an extensive subject.

Those who did not respond to requests for information regarding themselves will, of course, have no reason to complain if the references to them in this chapter are found to be brief or if their names do not therein appear, while, with those who have been unintentionally overlooked, the author can only plead forgiveness.

It is to be regretted that some whose talents and accomplishments really should entitle them to considerably more space than has been allotted them between these covers, have been so modest that they felt that their little biographies would be out of place in a volume in which so many of those who stand high in the music of the State and Nation were to be included.

It is believed, however, that here will be found personal sketches of a sufficient number of living Maine musicians to insure the value of this section to future historians of the music and musicians of the State of Maine, and it is hoped that this chapter may prove of service to those students of music who give it their attention, for where it has been possible to ascertain it, the author has given a synopsis of the educational equipment of those who are teachers of music, that students may be better enabled to choose intelligently from them, those who are best prepared to instruct in the branches of music which they most desire to study.

The author trusts that the true worth of the work will be found, in its preservation of the history of music in Maine, since its beginning, by recording the principal facts available, that it may thus become a standard work of reference and a

recognized source book for libraries, women's clubs, musical, literary and historical societies, schools and colleges; that, through its being placed in the public and school libraries of the State, talented young singers and musicians may receive inspiration from the life stories, contained herein, of Annie Louise Cary, Lillian Nordica, John Knowles Paine, Luther Whiting Mason and other Maine artists and educators, who, by their unremitting work and constant self denial, won success and renown; that, through it, others may be informed of what the State has to offer in the way of educational and cultural advantages, both in the study and in the performance of music; and, in letting it be known to what extent Maine has contributed to the world, truly great singers, composers and educators in music, that all who reside, both within and without its borders, may come to know of the leadership of Maine in the Music of the Nation.

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## *MUSIC*

*Music! The art*
*Of arts most beautiful! The one apart,*
*Which speaks, in simple language, all its own,*
*To every man of every tongue that's known.*
*Solace to the grief afflicted one,*
*Hope to the helpless, it brings despair to none,*
*But lifts the aspiring soul to lofty height,*
*Or overcomes vast burdens in its might;*
*And, like a draft, refreshing, from the spring.*
*Who quaffs of it for very joy will sing,*
*And, singing, will put forth his very best.*
*Who drinks of it is doubly, yes, thrice blessed.*
*In calmer years the comfort of sweet sound*
*Will make the waiting days in peace abound*
*When music finds a place, in any day,*
*Then the unbeautiful will fly away.*
*As youth to manhood grows, 'tis he, that's young,*
*Who, for a little, has to the four winds flung*
*Repression, and, like children, catching truth,*
*As children, expressing the pent-up joy of youth*
*In dancing, so, with gladness, unrepressed,*
*In music is his soul made manifest.*
*Ah, 'tis a happy day for any land*
*When music and the dance go hand in hand!*

# MUSIC AND MUSICIANS OF MAINE

# MUSIC AND MUSICIANS OF MAINE

## PROLOGUE

### Music of the Indians of Maine

*All moves to music. The vibrating stars*
*Traverse the heavens, their song and light are one*
*Amid the darkling skies.*
*Tides of the sea in cadence fall and rise,*
*Whose voice is thunder against the cliff that bars*
*Their way forevermore;*
*Or the soft monotone*
*Of murmuring refluent waters on the shore.*
*The woodlands tune their windharps to the cry*
*Of the great blasts tumultous of the sky;*
*The sevenfold color of the rainbow sings*
*Answering the sevenfold gamut of the strings*
*Of viol and lute.*

— Elizabeth Jones Pullen.

OF the first music that was heard, in that part of America which is covered by the area now known as the State of Maine, no man can tell.

The first peoples who inhabited it, of whom the white man has cognizance, were the North American Indians. Such knowledge of music by this race of people, which is believed by ethnologists to have lived in North America for more than twenty-five thousand years, is only that which has been remembered by the descendants of these, and passed along from throat to throat in song and ritual to each succeeding generation.

None can tell how far, into the remote fastnesses of the past, he would have to go in order to learn of the manner of the discovery of the science of combining tones in rhythmic order by this ancient race. If, as some scientists claim, America was the first continent to be formed on the sphere which is known to us as the earth, then her original singers may antedate all others.

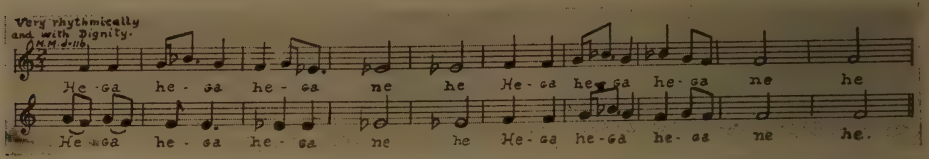
It is known that paleolithic man made crude attempts at fashioning musical instruments from the horns of the reindeer and it is believed that his first endeavors at melody were the result of his efforts to imitate the singing of the birds.

Dancing has been said to be the mother of instrumental music, and it is probable that the diverse and numerous dances of the Indians were earliest accompanied only by instruments of percussion.

Music has ever been a compelling factor in the life of the North American Indian. Every detail of his daily life has its complement in some form of music. There is no race or people in either hemisphere whose every thought and action oftener finds its interpretation in music than the North American Indian.

One of the most powerful tribes, called by the French, Abnakis, by the English, Tarranteens, and by the people of New York, Owenagungas, was located in the area lying between the Piscataqua and the St. John's Rivers. The name, which is spelt also Abenaki, Abenaques, Wapanachki, and Wabenakies, is derived from the Indian word wanbanban, designating the people of the Aurora Borealis, the place where the sky soonest appears white at the breaking of the day, thus the reference to them as "The Children of the Dawn Country."

The Abnakis came of such an old race, according to an early cosmogonist, that they have never acknowledged any ancestral tribe, and an Abnakis missionary is authority for the statement that they claimed to have been created where they were by the Great Spirit, who, having produced a masterpiece in




A PENOBSCOT SONG OF GREETING — WORDS AND MUSIC FROM "THE INDIANS' BOOK," BY NATALIE CURTIS. COPYRIGHT, 1907, BY NATALIE CURTIS. COPYRIGHT, 1923, BY PAUL BURLIN. BY PERMISSION.

them, was so well satisfied that he made all others with less care.

These, then, may be said to have been the original musicians of Maine.

At the time Maine was first settled by the white man the Indian's music had been developed to an interesting degree, for woven between the monotonous beats of the tom-tom, if one knew how to listen for them, were weird and sometimes lovely melodies of unusual tempo, which were so hard, even for the musically cultivated ear to grasp, that many of them remained undiscovered for nearly two centuries after the Europeans first settled in America.

The Indian's religion found its every expression in music. His conception of the beginning of the world was that the Creator sang the plants, the animals and even the stars into life and being.

Melody and rhythm he modelled from the songs of the birds of the air, the running brooks, the pounding waves on the beach, the crickets in the field, and the frogs in the lowlands. Of harmony, he was content to listen for it in nature, and, as he sang, the soughing of the wind as it blew through the needles topping the pine trees of the forest, or whistled through the bending grasses of the prairie, the sighing of the sea, and the humming of the bees and other insects formed a harmonic setting to his complete satisfaction.

Of musical instruments, the American Indians, as early as 1600, were familiar with the use of the drum, flute, pan-pipe and "music-bow."

It is not unlikely that the barter song of the Penobscot Indians had its origin in the nith song of the Eskimos, who were the Northern neighbors of this Maine tribe.

The nith song, as may be known, was sung in settlement of an argument, by two who had disagreed. Instead of fighting it out, the disputants literally sang it out in the presence of the whole village. Thus were controversies settled by public judgment of competitive singing based wholly on the comparative merits of the songs of those concerned. The one who excelled in sarcasm at the expense of his opponent was declared the winner.

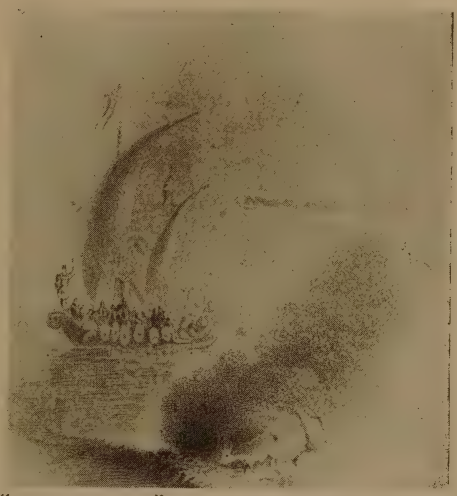
The Penobscot Barter Song held a unique place in the social life of these people. It was used in their "game of barter" in which two companies were chosen from two separate wigwams. From each of these one was chosen to represent them in the game and he was dressed in the costume of a nolmihigan or clown. Having first selected some article of very little value, one nolmihigan would conduct his company to the wigwam of the other, and, praising his almost valueless offering in song, he would ask what they had to offer for it in exchange. By numberless sallies of wit, all sung to the tune of the barter song, he would work the opposite company up to such a state of excitement, and put them in such excellent humor, that he would likely receive in exchange something many times its worth—perhaps a valuable seal skin or even a ca-

noe for an old wooden spoon. Then the return visit would be made and the opposing nolmihigan would have his turn at bartering. The company whose nolmihigan proved himself the most effective singer, and the wittiest at bartering, would, of course, be the eventual winner.

The N'skawewintuagunul, or Song of Greeting, was sung by the Abnakis when their tribes visited one another in this manner: On landing from his canoe, the visitor, accompanied by his followers, slowly approached the sagam or chief who had gone with his people to the shore to meet him, while the stranger offered his salutation. The N'skawewintuagunul was sung, during the rendering of which the singer's steps kept time with the rhythm. All the people who had followed their sagam to the shore sang, "hega, hega." As the stranger drew close to the sagam, he held out his hand and said, roughly translated, "I greet you, sagam of the Passamaquoddy." After extending a similar greeting to the Mehchichikel or Lieutenant Chief and his half dozen s'moganis or warriors, the sagam of the Passamaquoddy tribe in his turn performed the same ceremony while singing the same song of greeting to his visitors, after which all the people went up from the shore together and indulged in a great feast.

The monosyllables used by the Penobscot Indians in their war dance song, "Kwa nu kwanu de he no, Kwa nu de kwa nu de He no," are said to have been as devoid of translatable meaning as those in Graun's system of damenization used by modern singers in their vocal gymnastics; but, when sung by the early Penobscots, were fraught with significance and were, in effect, an invitation to the dance.

The farewell songs, of which the Abnakis had many, were called by them the "songs of loneliness." These are among the most beautiful, as well as the most plaintive and tender, of all Indian songs.



"THE NORSEMEN," FROM WHOSE SHIPS MAY HAVE BEEN HEARD THE FIRST WHITE MAN'S SONG TO BE WAFTED ACROSS MAINE WATERS. FROM A STEEL ENGRAVING BY J. ANDREWS AND J. DUTHIE (1850), MADE FROM A DRAWING BY H. BILLINGS.

The Penobscot War Song, Dance Song and Medicine Song, the Penobscot and Passamaquoddy Songs of Greeting and Maliseet and Passamaquoddy Dance Songs are among those that have been sung over and over by succeeding generations of Maine Indians through centuries of time and are to this day remembered and sung by some of the native Indians at Eastport, Lincoln and Oldtown, Maine.

Among the Maine Indians, who, during their lifetime, were instrumental in passing along the songs of their forefathers to those who were able to write them down were Bedaji, Big Thunder of Oldtown, Maine; Joseph Nicolar of the Penobscot Tribe; Asa Whis (John Salis) of Eastport, Maine, and Blamswe-Zozep Tene (Francis Joseph Dana), who remembered the Penobscot Medicine Song as sung by his grandfather.

The first white man's song to be heard in Maine waters may have been a folk song of a hardy Norseman, as Leif, son of Eric the Red, sailed along the coast from Greenland to Vinland, in the tenth century; or it may have been that of a drinking song, from some of the piratical crew of the expedition under the ferocious Viking, Gumbijorn, on one of his excursions of devastation, while trying to discover the "newland."

But whether it was one of these, or a song of love and passion from an ardent amoretto on the Italian expedition of the Zeno brothers, four hundred years later; or a cheering chanty or a Venetian boatman's song from one of the motley crew of John Cabot's ship as he coasted the Atlantic in 1497; or yet, the songs of other explorers who followed, or even preceded them, will always remain a matter for conjecture.

Sixteen years before the Pilgrims landed at Plymouth Rock, Midnight Mass was celebrated (July, 1604) and chants were sung on Holy Cross Island in the St. Croix River by Rev. Nicholas Aubry of Paris, France. This was the first known celebration of the Mass in New England. Sieur De Monts, who had been granted an exclusive patent by Henry IV of France to colonize Acadie, explored the coast of Nova Scotia in May, 1604. After entering the Bay of Fundy he reached the mouth of a large river on the 24th of June and, this being the feast of St. John the Baptist, he named the river "St. John," by which name it has since been known. Continuing his voyage westward, he entered a large bay (Passamaquoddy) and proceeded up one of its tributaries (St. Croix) to an island which he called Saint Croix or Holy Cross. (Doucet's Island).

The expedition of Sieur De Monts consisted of one hundred and twenty men, among whom were laborers, artisans, perhaps a Huguenot, a clergyman and one Catholic priest. Accompanying him was the already famous navigator, Samuel De Champlain, and together they wintered on the island.

Before relinquishing his claim to Acadie to sail for more promising fields, De Monts petitioned his sovereign to send missionaries to the Indians of the province. Accordingly, in 1611, two French Jesuits arrived at Port Royal, Nova Scotia. One of them, Rev. Peter Biard, made many trips to the Maine Coast. In 1613 he accompanied a colony from France and, landing on the eastern shore of Mount Desert Island, planted a cross, celebrated Mass and called the place Saint Sauveur. The French were persuaded by the Indians to adopt a site of their selection, which was on a beautiful hillside sloping to the sea, and here temporary dwellings were erected by them near the shore.

Of this colony, Bancroft, in his History of the United States, says: "The conversion of the heathen was the motive of the settlement; the natives venerated Father Biard as a messenger from Heaven; and under the summer sky around a cross in the center of the hamlet, Matins and Vespers were regularly chanted."

Music is and always has been the language that is most immediately and most universally understood. There is no mystery in its message to bewilder or perplex. In its simpler forms it is comprehended as easily by the ignorant as by the erudite, by the savage as by the civilized. It is in the hearts of all the people of the world and most easily finds expression in song. The deeply religious import of the chants of the early Catholic missionaries to Maine found a ready response in the hearts of the natives who adopted the religion of their tutors with simple and unquestioning faith.

The French missionaries were well versed in the art of plain song, which had reached its highest perfection in the thirteenth century. As the Apostles accepted all people with their customs, so these "black robes" adopted the Abnakis circle, and taught them to love and reverence the pure and ennobling music of the Divine office and of the Mass.

Whether Father Biard or Josue Flesche, a secular priest, who preceded him, or Father Gabrielle Druillettes, who came later, was the first to teach the chants to the untutored Indians in Maine is a question that may be open to debate.

Jesuit and Franciscan missionaries found their way to Indian settlements at Pentagoet (now Castine), Narantsouac (now Norridgewock), Penawamiska (now Oldtown), Pleasant Point and Dana Point. They also ministered to French fishermen and other early settlers scattered along the Maine coast, who, though few in winter, increased in summer to thousands. Their labors left an impress on the music and literature of New England, and like Longfellow's Father Felician, in that altogether charming picture of Catholic church and home life, as depicted in Evangeline, each was,

"Priest and pedagogue, both," and
"taught them their letters . . .
with the hymns of the church and
the plain-song."

It is a matter of record that Father Gabriel Druillettes was one who taught singing to the Indians. He came to Canada in 1643, and within a year he was sent out on the winter hunt with the Algonquin Indians. It is related of him and his Indians that at every stopping place a chapel was built where Mass was sung and morning prayers were said, and, whenever they shifted quarters, that a great cross, around which they knelt to say their prayers and sing some simple hymn, was erected.

In 1646 two sagamores having applied to the church at Quebec for missionaries, Father Druillettes was transferred to the Abnakis, in Maine, and Father Jogues to the Iroquois.

Father Druillettes set out in a canoe in August of that year for his new mission which was to be known as the Mission of the Assumption, and which was located about a league above Cousinoc (the old Indian name for Augusta). The greater part of his journey led him over roads of which he wrote that they "seemed to lead to hell but in reality make for Heaven." He was the first white man ever to make this journey.

On his arrival, the savages came from far and near to see and visit him. At Cousinoc, he met the agent, Edward Winslow, who became his lifelong friend. He journeyed as far as the Penobscot where he found a small convent of Capuchin Friars, who, as early as 1632, had established a mission in Acadie, which then included Hancock County in Maine. Early in the following summer he returned to Quebec accompanied by thirty braves who acted as a voluntary escort.

As the Capuchins at that time claimed priority over the entire District of Maine, the Jesuits in 1648 resolved to abandon the Mission, but both Capuchins and Indians asked for the return of Father Druillettes.

Father Druillettes was born in France in 1610 and died in Quebec in 1681. He was sent as an envoy of the government to negotiate a treaty with the Puritans of New England at Boston, for mutual protection, commercially, as well as against the Iroquois, and was appointed French Commissioner to attend a meeting of the representatives

of the English Colonists at New Haven. His knowledge of the languages of the Indians was remarkable, and Marquette is known to have studied the languages of the numerous tribes with him before beginning his journey of discovery of the West.

Father Druillettes was called "the Patriarch" by his Abnakis. He was a scholarly man, venerated by the French, respected by the English, and revered by his Indians. His name, with that of other dignitaries of Church and State, is inscribed on the monument which commemorates the official appropriation of the Northwest Territory, and which was erected by the delegate of Louis XIV, near the falls of Sault Ste. Marie, on the northwesterly boundary of the State of Michigan in 1671.

Perhaps none of the Catholic fathers did more to excite and hold the interest of the Indians of Maine in the music of the chants than did Father Sebastian Rale, who was born in 1657 or 1658 in Portalier in the Province of Franche-Compte. At the age of thirty-two he was sent to North America to receive the charge of a mission to the Indians connected with the French possessions. He embarked from La Rochelle, for Quebec, July 23, 1689.

The mission to which he was assigned at Norridgewock was one that had been established by Father Druillettes in 1646.

After five months of painstaking study among the Indians he mastered the difficulties of the Indian language sufficiently to translate the Masses and Chants into their native tongue.

In or about 1693 Father Rale formed a choir of forty young Indians at Norridgewock and provided them with cassocks and surplices to assist at services and to chant hymns for processions in which great numbers of Indians, many of whom came from long distances, participated. This is believed to have been the first attempt to organize a choir or teach choral singing on Maine soil.

Whittier's descriptive picture of Father Rale and his Indians at Norridgewock, in his poem "Mogg Megone," is familiar to Maine people:

On the brow of a hill, which slopes to meet
The flowing river, and bathe its feet,—
The bare-washed rock, and the drooping grass,
And the creeping vine, as the waters pass,—
A rude and unshapely chapel stands,
Built up in that wild by unskilled hands,
Yet the traveller knows it a place of prayer,
For the holy sign of the cross is there:
And should he chance at that place to be,
Of a Sabbath morn, or some hallowed day,
When prayers are made and masses are said,
Some for the living and some for the dead,
Well might that traveller start to see
The tall dark forms, that take their way
From the birch canoe, on the river-shore,
And the forest paths, to that chapel door;
And marvel to mark the naked knees
And the dusky foreheads bending there,
While, in coarse white vesture, over these
In blessing or in prayer,
Stretching abroad his thin pale hands,
Like a shrouded ghost, the Jesuit stands.

Writing to his nephew, Father Rale said, "None of my neophytes fail to repair twice a day to the church, early in the morning to hear Mass, and in the evening to assist at the prayers which I offer up at sunset. As it is necessary to fix the imagination of the Indians, I have composed some appropriate prayers for them to chant during Mass."

The performance of the chanting for the Masses, by the little band of Abnakis Indians who formed Father Rale's aboriginal choir, lent both dignity and charm to the simple service conducted by the ardent Jesuit in the wilderness of Maine. Three years before the arrival of Father Rale, Frontenac had made his bloody raid on Schenectady, Salmon Falls and Casco, and, in consequence, a counter invasion of Canada had been attempted by the English.

Summoned by Governor Dudley in 1703, the Indians met at Casco for a conference, at which Father Rale was present.

More than twenty years later, because of opposition to his religious faith and the erroneous belief that he had incited the Abnakis to attack the English settlers, the Government of Massachusetts offered a reward of one hundred pounds sterling for his head.

On August 23, 1724, a party of two hundred or more men, accompanied by three Mohawk Indians, under command of Captain Harmon of Kennebunk, fell upon the Norridgewock settlement and massacred eight of the Indians, together with their beloved teacher, as he took his place at the foot of the cross in the center of the village.

Beneath the spot, where once stood the little church, lies buried his body, placed there with tender hands by the Indians who loved him so well, and to whom he had been counsellor, minister, comrade and friend. His death was one of the most tragic and lamentable circumstances of the early settlements in America. Father Rale was a skilful worker in wood, and carved the many ornaments which adorned his primitive chapel. Before his death he compiled a French-Indian Dictionary which contained nearly seven thousand five hundred words, the original manuscript of which is now in the library at Harvard.

Charlevoix in his History of New France says, "Three years before his death, on his superior suggesting that it was time for him to withdraw from the fury of England who had sworn to destroy him, he replied that his 'measures were taken.' 'God has confided his flock to me,' he said, 'I will follow its lot, too happy to lay down my life for it.'"

Abbott in his history of Maine declares, "Sebastian Rale was a gentleman by birth, education and culture. Religious zeal incited him to leave the endearments of a home of opulence and congenial companionship and to spend thirty-five years in the then unbroken wilderness of Maine. His remarkable character deserves more particular notice."

FATHER RALE (WHO FORMED A CHOIR OF FORTY YOUNG ABNAKIS INDIANS IN 1693), IN HIS CHAPEL AT NORRIDGEWOCK, MAINE. FROM A STEEL ENGRAVING BY D. L. GLOVER (1850), MADE FROM A DRAWING BY H. BILLINGS.

The small bell which, with its musical tongue, for years had called the converted Indians to early morning Mass and announced the evening Vesper hour, is now preserved in the collection of the Maine Historical Society in Portland.

On the left shore of the Kennebec River, near Norridgewock, stands a granite monument to mark the site of this ill-fated Indian village, and perpetuate its memory and that of the early Maine instructor of music who gave his life for the cause which he so faithfully espoused.

There is an unverified story, often re-

peated, that Bishop Cheverus, on the occasion of his first visit to Maine, about the beginning of the nineteenth century, while on his way to a settlement of the Abnakis Indians, suddenly heard the sound of beautiful music, which seemed almost Heavenly in the blending of sweet voices. Believing that he was alone, it at first seemed to him to be like a visitation from Heaven, but, approaching the spot from which the sounds seemed to come, he found gathered there a group of Indians who were singing the same chants that had been taught their fathers and grandfathers, more than one hundred years before, by their beloved teacher, Father Rale.

The early attempts at colonization by the French were finally broken up by the English, and the French people who had settled in the territories adjoining Passamaquoddy Bay and the Penobscot and St. Croix Rivers were driven northward into Canada, so it becomes necessary, in tracing the development of music in Maine, to begin with the music of the first English settlers rather than with that of the earlier French emigrants.

It is more than likely that the first music performed at any settlement made by Englishmen in America issued forth as a song of praise and thanksgiving from the throats of the little group of colonists who came over with George Popham and Raleigh Gilbert in the "Mary and John" and the "Gift of God" on August 12, 1607, when they made a safe landing at Sagadahoc, Maine, though their first songs may have been heard several days earlier, when they went ashore on St. George's Island.

The old log book of the "Mary and John" reads:— "Sondaye being the 9th of Auguste (1607) in the morninge the most pt of our holl company of both our shipes Landed on this Illand the wch we call St. Georges Illand whear the Crosse standeth and thear we heard a sermon delyvred unto us by our preacher gyvinge god thanks for our happy metinge and saffe aryvall into the contry & So retorned abord aggain."

Wherever among the colonists there was a church, there was psalm singing, and the old log book records that:— "After Capt. Davies' departure they full finished the trencht and fortefied yt with twelve pieces of ordinannce and built fifty houses therein besides a church and store house."

Had these colonists been possessed of sufficient fortitude to withstand the insufferable hardships which they underwent and the vicissitudes of climate and manner of living to which they were subjected, Jamestown, Virginia, could not then have laid claim to its having been the first permanent English settlement in the New World, but instead, it could then have been said that the music sung in the first permanent English settlement in America was at Sagadahoc, Maine.

# CHAPTER I

## The Music of the Province of Maine
## Colonial Days 1640 to 1775

*Down ſteers the Baſs with grave majeſtick air*
*And up the Treble mounts with ſhrill career;*
*With ſofter ſounds in mild melodious ways*
*Warbling between, the Tenor gently plays;*
*But if the aſpiring ALTUS join its force,*
*See! like the lark it wings its towering courſe*
*Then rolls the rapture thro the air around*
*In the full majick melody of ſound.*
— From *The Harmony of Maine.*

TO one who is gifted with sufficient imagination to picture the early colonists, gathered shivering in groups in unheated meeting houses, enduring hardships, cold, fatigue, exposure, famine, and in constant danger of attack from the Indians, or to see them under happier circumstances singing in the open, under summer skies, or in groups, as they went to and from their meeting houses, the story of their struggles to establish good music along with their religion in the Colonies is more entrancing than many a tale of fiction.

The first Colonists were not, as some have been led to believe, a harum-scarum lot of soldiers of fortune in quest of excitement and adventure; but they were, for the most part, an educated people drawn from the best elements of the English nation, with high standards in art, as well as in morals. They were largely landed proprietors, merchants (or traders as they were then generally known), many of whom were graduates of colleges and universities. They came to their new country to escape the prescribed forms of worship imposed upon them in the old homeland, and to establish new colonies where they could enjoy their devotions in their own way. They were a deeply religious people, and had their own notions in regard to the uses to which music should be put; and, believing that music should be used only for the glory of God, they eschewed it in all forms except that found in the "Book of Psalmes."

Some of the first Colonists arriving from England had brought with them a book of tunes, the title of which was *Ainsworth's Version of the Psalmes.* Here in the wilderness they hungered for and cultivated music, and while their performance may have been lacking in musicianly rendition, their songs of praise were sung with that gravity and seriousness of purpose to which all things religious are entitled.

They continued to use *Ainsworth's Version* until about 1640, when *The Bay Psalme Book,* which had been composed and compiled by about thirty ministers, all university men, most of whom had received their degrees at Oxford and who had come to New England as early as 1636, was published.

*The Bay Psalme Book* had the immediate sanction of the church, but, like nearly every other good thing that has come into being since the world began, it had its opponents without number.

Perhaps the greatest obstacle to the progress of music among the Colonists was the general belief that "Christians should not sing at all but only praise God with the heart." There were almost as many opinions on the matter of singing as there were adults in the Colonies. Some "thought it proper to sing, but that it was wicked to sing the 'Psalms of David' "; some, "that while it was not right for Christians to sing,

others who were not of the faith should be allowed to do so"; others thought "that the psalms should be sung by a leader alone and that the people assembled should listen." Those who upheld the first belief contended that by the word "singing" in the Scripture, nothing more was meant "than thankfulness and joy of heart." Then there were those who held that the men should be allowed to sing, but not the women.

As an answer to this controversy that bid fair to upset the equanimity of the Colonists throughout New England, the Rev. John Cotton, in 1640, published a tract in which he stated that, "Singing of Psalmes with a lively voyce is an holy duty of God's worship now in the dayes of the New Testament"; and that, "not only the psalmes of David, but any other spiritual songs recorded in Scriptures may be sung in the churches." As to whether women should sing, he said, "all should sing, with liberty for one to sing a psalm written by himself, after which the church should respond, 'Amen.' "

Other contentions, political and religious, arose in the Colonies.

There was almost constant trouble with the Indians and the people were subject to such exacting demands upon their time, because of the necessity of fighting for mere existence, that the cultivation of music became neglected. Through the indifference of their elders, children were allowed to grow up without learning how to sing the simplest tunes by note. By 1680 there were few music books among the several communities of Colonists and these were so widely different that congregations were rarely able to find more than two or three tunes alike in all of them and these were sung and re-sung at the expense of learning others. With the passing of the ability of the Colonists to read music, the singing was done mostly from memory, and the melodies soon became sadly corrupted. One early authority wrote, "Every melody was tortured and twisted until it sounded like five hundred different tunes roared out at the same time" and it is said that as little attention was paid to the time and rhythm as to the air.

Referring to the low plane to which music in the Colonies had fallen, Mr. Walters, in the introduction to his singing book published in 1721, wrote of the tunes found in the old Psalm Books, "which when they first came out of the hands of the composers of them were sung according to the rules of the scale of music but are now miserably twisted and tortured and quavered in some churches into a horrid medly of confused and disorderly noises." Continuing, he says, "Our tunes are, for want of a standard, left to the mercy of every unskilful throat to chop and alter, twist and change according to their fancies. I have observed in many places one man upon one note, while another is on the note before him which produces something so hideous and disorderly as is beyond expression bad."

In some churches the tunes were drawled out to such an extent that most of those participating were sometimes obliged to pause twice on one note in order to take breath. The psalms were sung as they were arranged in the book without thought as to the text of the sermon, and each was religiously gone through with from start to finish, regardless of its length, while the people stood with bared heads, though the majority of them could not read a note or distinguish a syllable that was sung.

One can imagine the devotion of

these musically benighted people who endured such an ordeal for the sake of their religious belief, when it is known that the longest of the psalms occupied a full half hour in the singing. The knowledge of music, in the Province of Maine, at this time, had declined to such an extent, it was said, that the very discord and confusion was grateful to the ears of most of them, and a melody sung in time and in tune was really offensive.

In his desire to encourage the study of music and the practice of reading by sight, Mr. Walters dwelt for some space on the subject of the art of singing by note. He said in part:

"Singing is reducible to the rules of art; and he who makes himself master of a few of those rules is able at first sight to sing hundreds of new tunes, which he never saw or heard before, and this by the bare inspection of the notes, without hearing them from the mouth of a singer just as a person who has learnt all the rules of reading is able to read any new book, without any further help or instruction. This is a truth, although known to and proved by many of us, yet very hardly to be received, and credited in the country."

*Walters' Singing Book* had the distinction of being the fourth singing book published in the colonies and the first to be printed with bars in America.

On its title page was this ingenuous phrase: — "Walter's Singing Book, — the Grounds and Rules of Musick explained—or an Introduction to the Art of Singing by Note— Fitted to the meanest capacities."

In 1720 the Reformation in Music in America really began and the first direct effort to improve church music was undertaken.

In this year the Rev. Thomas Symmes, an exponent of the study of harmony, delivered a lecture in many of the towns in Massachusetts on the art of singing; there was a series of revivals in the churches; societies for promoting regular singing were formed in different parts of New England and lectures on music were given before these organizations. The reform had the support of the ablest men in the Colonies, including those famous divines, John Cotton, Thomas Symmes, Thomas Price, John and Samuel Danforth, Cotton Mather, and others, but, as in the case of the introduction of the *Bay Psalme Book* eighty years earlier, the objectors were many.

Most of the people at this time had become firmly convinced that music could not be learned so as to sing a new tune without first hearing it.

Some of the objections against singing by note were: "that it was a new way;" "that it was an unknown tongue;" "that it was not so melodious as the usual way;" "that there were so many tunes they could never learn them;" "that the new way made disturbance in the churches;" "that it exasperated good men and caused them to become disorderly;" "that it would introduce instruments;" "that the old way was good enough;" "that it required too much time to learn;" "that it made the young disorderly and kept them from proper influence of the family;" and "that it was just a contrivance to get money."

So great was the opposition to this praiseworthy movement that in some instances church folk were temporarily ex-communicated for persisting in their right to sing by note.

A curious questionnaire was sent out to the prominent folk in some of the churches at this time and among the interrogations were these:

"Whether you do believe that the

singing in the worship of God ought to be done skilfully?" "Whether you do believe that skilfulness in singing may ordinarily be gained in the use of outward means by the blessing of God?" and "Is it possible for Fathers of Forty years old and upward to learn to sing by rule? and ought they to attempt at that age to learn?"

Such were some of the problems with which these early singers, who were endeavoring to satisfy their music starved souls with learning to sing the solemn psalm tunes of their day, were confronted.

The *New England Courant* for 1723 contains an account of a meeting of the Council of Churches held in the South part of Braintree, Massachusetts, in September of that year, "to regulate the disorders occasioned by regular singing in that place." Mr. Niles the minister suspended seven or eight of his church members for "persisting in singing by rule" contrary, as he understood it, to the conclusions of a former council, but the suspended ones were restored to the right of partaking of the communion, their suspension being declared unjust and "the Congregation ordered to sing by Rote and by Rule alternately for the satisfaction of both parties."

The history of music in the very early days of the colonies is so closely allied with that of the church, that it can be truthfully said that where there was no music there was no church. Although Maine had several settlements prior to 1700, many towns, including Portland (then Falmouth), were entirely destroyed by the French and Indians in 1690, and when King Philip's war was ended there were but five settlements remaining within the boundaries of Maine. In 1716 a re-settlement of Falmouth was made and in 1719 the town was organized. In March, 1726 (old style), the first church east of the Saco River was organized in Falmouth and on this date the history of music in Maine was already in the making.

Parson Thomas Smith, newly ordained minister of the First Parish Meeting House, Falmouth (now Portland), made the following entry in his diary under date of March 8, of that year, "We are the first church that ever was settled to the eastward of Wells: May the gates of hell be never able to prevail against us. Amen."

Each unmolested little town and hamlet was struggling toward better things. Some, however, were less fortunate than others. It is written of Biddeford that no other single cause so much retarded the growth of that town or checked its prosperity as the Indians. It was still a frontier settlement in 1735. In Saco, plans for a meeting house were started in 1719, but the edifice was not completed until several years thereafter. Dr. Watts's hymns were introduced in this historic building in 1742 when the church voted they "should be sung at the sacrament in conjunction with the Psalms of David at the discretion of the pastor." In 1769, in the meeting house in the town of York, singing was "permitted to the lower floor if persons occupying the designated pews fit them up at their own expense." A local historian records that the singers' seats in this meeting house were at first below on one side of the center or broad aisle, but afterwards they were in the gallery fronting the pulpit. The deacons' seats were directly in front of the pulpit facing the congregation. Hymn books were scarce. It is stated that in or about 1730 most congregations in Saco "could sing five tunes with greater or less harmony" and that sometimes in a congregation whose membership included "accomplished singers" this number could be

extended to ten. The favorite tunes were "York," "Hackney," "Martyrs" and "Windsor." They were sung without instrumental accompaniment.

In Saco as in most other churches the tything man was employed. His duty was to prevent somnolently inclined members and parishioners from taking a nap while the service was in progress. Armed with a long slender pole surmounted at one end with a rabbit's tail and at the other with a rabbit's foot, he would watch from a convenient location for a nodding head or other evidence of drowsiness, and the rabbit's foot brought no luck to the man who was so hapless as to be "caught napping" for it would be brought down on his unsuspecting head with a resounding thwack. The "goodies" however were more fortunate for they would be wakened from their slumber by the tickling of the rabbit's tail on their cheek or neck.

Of the musical services in the old meeting house in Brunswick it is written that "At the East end of the meeting house Deacon Snow, who wore a white wig, sat under or in front of the pulpit and 'lined out' the hymn, so that every man present might have an opportunity to sing."

Tradition says of Crispus Graves, who was the tything man in this meeting house, that he had a great antipathy for dogs and that if one got into the meeting house, which was no uncommon occurrence, that he would inflict proper punishment with the lash of his whipstock which he always carried with him. Whether the prayer was in progress or the sermon going on, made no difference to him so that, "even during the singing, the yelling of the dog might be heard exceeding the voices of the chorister or the double altos of his choir."

When one speaks of the early settlers of this country and of their constant struggles for simple existence one is apt to think only of the physical hardships which they had to endure, their bodily deprivation and the lurking dangers with which they were constantly menaced; but to many of them, educated as they had been for higher things, the self-imposed banishment from all that was beautiful in the way of art and music which the people of England and Europe were so free to enjoy must have meant more than their physical discomfort or bodily fatigue; for at the time of the re-settlement of Falmouth, and while the people of this country were wrestling with the simplest of psalm tunes, Europe was being feasted with some of the finest music that up to that time had been produced, and although the majority of those whom the world has come to recognize as the great music masters were as yet unborn, Handel had already made a name for himself and Bach was performing his wonderful fugues on the organs of the most famous cathedrals of the continent. Handel's "Messiah," however, was still unwritten, not being produced until 1742, and Bach's compositions were for the most part then unpublished.

In 1713 the first pipe organ had been brought into this country. So great, however, was the opposition by those who believed that it was wrong to countenance the playing of instrumental music in the churches, that it remained for seven months unpacked and after it had been set up in the Brattle Street Church in Boston, one of the most influential members offered not only to reimburse the church for all the expense it had incurred, but to give a sum of money to the poor of the city if he might be given permission to cause the unholy instrument to be thrown into the harbor.

The ideas of the Colonists in this respect later underwent some changes and a pipe organ, which was described as having two rows of keys and nearly twelve hundred pipes, was built in Boston in 1745.

One of the most meretricious devices ever invented for the learning of music, yet, owing to the scarcity of books and the inability of the people to read either words or music, one that apparently became necessary for the time being, was the custom of "lining out the psalm," which is thus described by a critic of the times: "Ordinarily the psalm is read line after line by him whom the pastor desired to do the service and the people generally sing in such grave tunes as are most usual in the churches of our nation, first praying, then singing." There was often much rivalry between the deacon who was selected to line out the psalm and the members of the choir, who could see nothing good in this kind of performance and there are instances on record of choirs that openly rebelled against this iniquitous method of congregational singing.

The custom, however, was unfortunately maintained for years, as from constant practice it had come, in many places, to be considered a religious duty.

The journal of Parson Thomas Smith and the diary of the Rev. Samuel Deane each throw some light on the music in Portland before the War of the Revolution and reflect the attitude of the people of the state towards the subject of music in its various forms and uses.

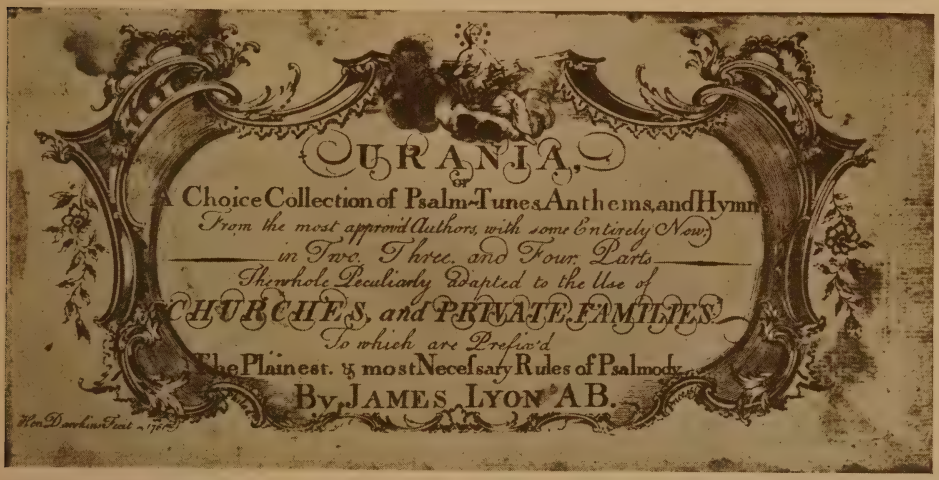
In 1756, 25 pounds were raised by the people of the First Parish Church to purchase 380 copies of Tate and Brady's version of the psalms with tunes annexed.

In December, 1765, Parson Deane noted, "I preached in the forenoon. The board of singers went into the gallery, 16 in number."

It was then not an uncommon thing for the majority of the people of the town to be at work at six o'clock in the morning and those with an ardent enthusiasm for music apparently thought it nothing to arise an hour earlier, if by so doing they could learn something about music so that they might be able to take an active part in chorus singing.

In June, 1785, Parson Smith wrote in his journal, "We are all in ablaze about singing; all flocking at 5, 10 and 4 o'clock to the meeting house to a Master hired viz; (Mr. Gage)."

In these days of chimes and carillons it seems strange to read that anyone should ever have been opposed to the placing of a bell on a meeting house. The First Parish Church of Portland, however, was having difficulty of this nature in 1758. Parson Smith indited in his journal of that year, "Parish meeting about the bell Capt. Ross sent for, which is come. After much concerted opposition, made by the out families who threatened never to come to meeting and talked of being set off a separate Parish, the Parish voted £100 to pay for it," to which Samuel Freeman, the editor of this valuable manuscript added in a foot note, written ninety-nine years later, "this was the first bell which had been introduced among us to summon the people to church and was looked upon probably as an innovation, or perhaps a conformity to popish usages, which betokened degeneracy or declension in religion. The offensive novelties of one age become the useful and necessary sources of enjoyment in the next. Thus the degeneracies of the base viol, the clarionet and the organ have produced their discordant notes in religious societies and rent many in twain, to be at last, recognized and legitimatized as


URANIA,
A Choice Collection of Psalm-Tunes, Anthems, and Hymns
From the most approved Authors, with some Entirely New;
in Two, Three, and Four Parts.
The whole Peculiarly Adapted to the Use of
CHURCHES, and PRIVATE FAMILIES.
To which are Prefix'd
The Plainest & most Necessary Rules of Psalmody.
By JAMES LYON A.B.

REDUCED FACSIMILE OF TITLE-PAGE OF "URANIA" COMPILED BY JAMES LYON (1761), THE FIRST AMERICAN COMPOSER, WHO FOR NEARLY A QUARTER OF A CENTURY WAS A RESIDENT OF MAINE. FROM A PHOTOSTAT. COURTESY OF ARTHUR B. HUNT, NEW YORK.

aids, if not to a devotion, at least to the satisfaction of social worship."

Music was appreciated by Parson Deane, as witness the concluding paragraph of an account in his diary of an unusual event which occurred in Portland in 1788, "More than 100 of the fair sex assembled at the house of Dr. Deane to give an exhibition of spinning. More than 60 wheels were in motion. To conclude and crown the day a numerous band of the best singers attended in the evening and performed an agreeable variety of excellent pieces in Psalmody."

### *First American Composer*

James Lyon, for whom is claimed the distinction of having been the first American composer, the son of Yeoman Zophar and Mary Lyon, was, for nearly a quarter of a century, a resident of Maine. He was born in Newark, New Jersey, July 1, 1735, and attended Princeton College, where he received his A.B. degree, September 26, 1759. Five days later an account of the exercises appeared in the *New York Mercury*—the first published reference undoubtedly to his musical career. In 1762 he acquired his A.M. degree and within a few weeks was licensed by the Synod of New Brunswick "to preach the Gospel." He was ordained in 1764, and in 1765 he was sent by the Presbytery to Nova Scotia, and for a time (until 1771) ministered to the people of his faith at Halifax, Onslow, and other places in British territory, but these townships were so sparsely settled that he was unable to support himself and family in them.

It was in 1771 or 1772 that he accepted a call to Machias, Maine, to become the first minister of the Parish of Machias, eight years after the landing of its earliest settlers.

At the end of the first year he was so well liked that the Parish invited him to remain at a salary of eighty-four pounds, and one hundred pounds additional as a settlement, together with the right to share in the township.

In 1774 the population of the town

had increased so that there were "Eighty families and one hundred single men," and in this year the first meeting house was built.

In 1781, after having served ten years as a Presbyterian Minister, Mr. Lyon organized a church there on Congregational principles, and although he served as its pastor for nearly thirteen years he never was ordained as a Congregational minister.

Mr. Lyon was deeply interested in the subject of music and references to his genius are found in diaries of his day that have survived a sesqui-centenary of time.

In 1761 he published a collection of psalm tunes which he called *Urania.* It contained one hundred and ninety-eight pages, on ninety of which were printed anthems. The music plates were, in point of mechanical skill, unequalled by any that had hitherto appeared, and the paper on which the book was printed was imported from England.

Following the dedication there are twelve pages of instructions, including directions for the reading of music, transposition, sharps and flats and so forth.

There are four quaint and amusing directions for singing:

1. In learning the 8 notes, get the assistance of some person, well acquainted with the Tones and Semitones.

2. Chuse that Part which you can sing with the greatest Ease, and make yourself master of that first.

3. Sound all high Notes as soft as possible, but low ones hard and full.

4. Pitch your Tunes, so that the highest and lowest Notes may be sounded distinctly.

A large proportion of the names of the one hundred and forty-two subscribers, which were printed in the volume, were those of officers and students of Nassau Hall (Princeton) in New Jersey.

A second edition of *Urania* followed in 1767, and still another in 1773, after its compiler had come to Machias to become a resident of Maine. All these editions were printed in Philadelphia.

It was soon after the publication of the first edition of *Urania* that James Lyon received his degree of Master of Arts, to which reference has already been made, and in the last edition of *Urania* the designation of his later degree is affixed to his name as the compiler.

While Hood's *History of Music* is authority for the statement that "Report says that it ruined its publisher," and a later historian, F. L. Ritter (perhaps because he placed too much credence in the authenticity of Hood's history), repeats the same declaration, it does not seem as if this were probable in view of the appearance of the several editions, extending over such a long period of time, unless, perhaps, the last edition was an unusually large one and changing tastes of a fickle public, resulting from the promulgation of the Declaration of Independence following the war with Great Britain, left the publisher with too large a stock on his hands.

Mr. Lyon announced that six "new songs" were to appear in the book and these which are indicated by asterisms appear on Pages 44, 50, 63, 125 and 194 and are entitled the "Eighth Psalm," the "Twenty-Third Psalm," the "Ninety-fifth Psalm," anthems, "The Lord Descended," "Let the Shrill Trumpet" and the "One Hundred fourth Psalm" of Dr. Watts. Music critics are agreed that these simple compositions compare favorably with the psalm tunes of his time.

Besides the six tunes marked with the group of asterisks in *Urania,* the "Marriage Hymn," the "17th Psalm," the

"19th Psalm" and "Friendship" are among the compositions still extant which can be traced to the pen of James Lyon, though it is also possible that other unsigned tunes in this volume may have been written by him.

These tunes do not show that Lyon was a composer of the first rank. In fact they seem to indicate that he was not fully conversant with musical grammar; but that he had inherent talent for composition to some degree cannot be denied. His hymn, to "Friendship," contains phrases of considerable beauty and seems somewhat inspired.

It is to be feared that the prejudiced New England historians were over harsh in their criticism of the work of James Lyon, but, be that as it may, he was much admired by both instructors and students at Princeton College; his compositions were sung at the commencement exercises there; and the Uranian Society of Philadelphia honored him by giving his music a place on its programs.

*Urania* was a much larger collection than any work of its kind that had been previously published in the country.

It is a curious fact that, although many hundred copies must have been printed during its run through its several large editions, but thirteen copies were known to be in existence in 1927.

While the oldest existing music bearing an American imprint is dated 1698, and there is evidence that there were even earlier editions, it has been conceded that *Urania* was the first hymn book to be printed in America in the English language. For some time there was a controversy as to whether James Lyon or Francis Hopkinson should be entitled to the distinction of having been the first American Composer.

In defense of James Lyon, Arthur B. Hunt, in a contribution to *Musical America* in January, 1923, writes: "James Lyon was the first American composer, evidently antedating Francis Hopkinson. Hopkinson's claim to be the first composer rests upon his own written statement to that effect, and also because of the fact that one of his manuscripts is dated 1759. Lyon, on the other hand, published the *Urania* in 1761. Lyon's music was sung at a Princeton commencement, two years before Hopkinson's music was included in a program there—a further argument in favor of the anteriority of Lyon."

In 1774 Lyon made a journey to Philadelphia, probably in the hope of making arrangements for the printing of a new book of music.

Oscar G. Sonneck, who was the first to bring James Lyon to notice, in his valuable monograph, "James Lyon and Francis Hopkinson," includes in that volume several extended extracts from the diary of Philip Vickers Fithian, who became a member of the faculty at Nomini Hall in Virginia, after he left Princeton in 1772, to make his home in Cohansie, New Jersey (April 22, 1774). Fithian wrote in his journal, "Rode to the Stage early for the Papers, thence I went to Mr. Hunters where I met with that great master of music, Mr. Lyon. He sung at my request, and sings with his usual softness and accuracy. He is about publishing a new Book of Tunes which are to be chiefly of his own composition — . . . I returned towards Evening but promised first to visit him again to-morrow afternoon."

And on the following day appeared the entry: "At home drawing off some of Mr. Lyon's Tunes and revising my own Exercises — . . Afternoon according to Appointment I visited Mr. Lyon at Mr. Hunter's. He sings with great accuracy. I sung with him many of his Tunes and had much conversation on

music, he is vastly fond of music and musical genius's.

"We spent the Evening with great satisfaction to me."

It is believed that the "new Book of Tunes" to which Professor Fithian referred was never published, for diligent search for it has gone unrewarded, and even the manuscript seems not to have survived the ravages of the years.

Mr. Lyon was an ardent patriot and was, if anything, considered overzealous.

When Jeremiah O'Brion and his men captured the "Margaretta" and killed the British Captain Moore and also when they came into possession of Jones' entire fleet of sloops and captured the "Diligence" and "Tatmagouch," Lyon was one of the leading spirits and thus became one of the principal participants in America's first naval engagement.

Having become familiar with the weak points in the British defenses by reason of his residence in Onslow where he had acquired knowledge of the New Brunswick and Canadian coast lines, he wrote to General Washington on Christmas Day, 1775, offering to undertake to head a secret attack against Nova Scotia and to conduct an expedition for the express purpose, as he wrote, "to add to the dominions of the Continental Congress another province before our enemies are able to defend it."

Washington is said to have expressed his gratification and pleasure at receiving such an offer but was obliged to decline the proffered services of Lyon on the ground that nothing could be done in that direction to advance the cause.

It is related of Lyon that he was color blind and that he was unable to distinguish black from red. Making a journey to a distant city for the purpose of purchasing some black cloth for a new ministerial frock he returned home, greatly delighted with the quality of the goods, until, much to his chagrin, he was informed by his wife that the cloth was not black but as scarlet as were the coats of the British officers at that time.

As a minister, so fervent was he in his efforts to spread the gospel, that, for months at a time, notwithstanding his church was in his debt to the amount of more than nine hundred pounds, he and his family subsisted almost entirely on fish and clams taken with his own hands from the waters of Machias Bay and the flats on its shores, that he might continue to carry on his work as a minister when his parish was too poor to pay his meagre salary.

With the exception of a period of a little more than a year (1783-1785) when he was "Stated Supply" to the First Presbyterian Church of Newtown, Long Island, New York, he preached the gospel almost continuously at Machias and East Machias for the twenty-three years preceding the date of his death.

In the *Sketches of the Times* (of early Maine ministers) Mr. Lyon is described as "a gentleman of respectable abilities and a good scholar and, though not much of an orator, he could deliver a written discourse very well, and his compositions were good."

In his religion he is said to have been orthodox, though not rigid, and that "usefulness, not display, was his aim." His manners are described as mild and prepossessing. He was held in high esteem by his people. The authority quoted above says, "Machias passed through great vicissitude and suffering while Mr. Lyon dwelt there, and during most of the war there was a public garrison in it. But at all times he shown like a morning star."

Mr. Lyon was a learned man in not a few of the arts and sciences, and besides his musical works he printed several books of a religious nature. He is said to have been the first author in Maine to print books of his own composition. One of his compilations was *The Saint's Daily Assistant for Morning and Evening of Every Day in the Year, each Founded on a Particular Text of Scripture.*

Had James Lyon received the advantages which he might have derived from the opportunity of studying with the best masters in Germany or Italy, his talents might have been developed to a degree that would have resulted in his name now being numbered among the truly great in music in America. As it appears, he is declared to be the first American composer, a distinction that is not to be undervalued.

In 1770 William Billings of Stoughton, Massachusetts, published his first work, *The New England Psalm Singer.*

With the publication of this hymn book there was occasioned one of the greatest controversies in the history of the protestant churches in New England, a controversy that extended over a period of a number of years.

The obnoxious stamp act and equally offensive declaratory act had been declared by Parliament in 1765 and 1766.

A large majority of the people were becoming dissatisfied with every thing British, and William Billings, with a vision in advance of most of his contempories, saw the possibilities in a publication containing a good proportion of "made-in-America" hymns. *The New England Psalm Singer* was the result. The cultivation of music had been greatly developed since the beginning of the reformation, and the demand for a variety in music far exceeded the supply. Billing's psalm book had the advantage of being patriotic in its character, gave a greater variety than any hitherto published collection of tunes, and yet was not so different in the type of songs it included as to cause any prejudices to arise against it. Though it came in for a large share of criticism from the musically elect, it became one of the most popular publications of its day. Besides the one hundred and twenty tunes and several anthems and the indispensable preface that it contained, it included a ten-page essay on "The Nature and Properties of Musical Sound," and twenty-two pages of elementary instruction. This book proved to be one of the "best sellers" at a time when scores of other similar books were being put on the market to meet the cravings of these early peoples for variety and for the best in music, but it stirred up a tempest in a teapot, and the feeling became so strong between the adherents of the "Billing's School," as it came to be called, and its opponents that it is said that because of it churches actually became disrupted, and congregations were broken up and scattered, and separate churches were formed. Though much criticised, this work undoubtedly played a large part in moulding the tastes of the colonists in the matters of music.

In 1774 Parliament by the act of that year, which was aimed at Massachusetts, closed the port of Boston, altered the government of the province of which Maine was a part, and the thrilling events which followed left the people little time for the enjoyment or cultivation of music. Two years later, when the colonists met and declared their independence, Maine became a District of Massachusetts, and the second epoch in the history of Maine music—the music of the District of Maine was begun.

# CHAPTER II

## The Music of the District of Maine
## 1776 to 1819

*The breathing Flutes' soft Notes are heard around,*
*And the shrill Trumpets mix their silver sound;*
*The vaulted Roofs with echoing Musick ring,*
*Touching the vocal Stops & trembling string.*
— From an old music book.

WITH the Declaration of Independence came a new order of things, musically as well as materially. English hymn tunes came into as much disfavor during this period as did the music of the German masters during the more recent world war, and with as little reason, to the great advantage, however, of the American composers then, as later, and "native music" was applauded on every hand.

It is to be feared that some of the material that was substituted for the discarded English hymns would not have stood the test of comparison of unbiased criticism. A writer of that time (1784) says of the efforts of the early American psalm-tune writers, "the style of the music of to-day is inelegant, melody worse, harmony filled with miserable attempts at fuge." etc., but nevertheless there was developed, in not a few embryo hymn writers, that dormant creative instinct from which, induced by competition, was developed the American composer.

Among the first of the American publications had been *The American Harmony or Royal Melody* which, in 1771, was already in its sixth edition. This would further indicate that the Colonists were, for some years prior to the separation from England, substituting American made tunes for the old English airs. Among the delights of the early American hymn writers were their attempts at "fuging" as it was called. The publisher of *The American Harmony,* in deference to the popular taste of the times, announced that this volume would contain "A new and complete Body of Church Musick adapted to the most select portions of the Book of Psalms, of either versions with many Fuging Choruses and Gloria Patries to the whole."

*The Harmonia Americana,* which soon followed (1791), was further indicative of the prescience of the New World publishers to recognize the commercial value of the magic name, "America," in any form.

In 1794 was published in the District of Maine a volume of psalm tunes by Supply Belcher, a Maine composer, whose facility as a psalm tune writer won for him the appelative, "the Handel of Maine."

His collection of tunes, fifty-seven of them, many of them original, together with six anthems, bore the title of *The Harmony of Maine* and because of its unique place in the history of Maine-made music, it deserves more than passing mention.

Squire Belcher was not only a composer, he was one of the original Maine promoters. Many of his tunes were named after Maine towns, among which were "Bath," "Cumberland," "Friendship," "Farmington," "Hallowell," "Lincoln," "New Sharon," "Readfield," "Turner," "Union," "Unity," "Winthrop," "York" and others. The four parts of the music were written on three separate staves. The hymns were

preceded by "An Introduction to the Grounds of Musick and Rulles for Learners," in which instructions were set forth in paragraphs under titles such as, "Of the Names and Measures of the Notes, uſed in Muſick with their Reſts," "Of the Characters uſed in Muſick and their Uſes," "Of the Various Moods of Time Uſed in Pſalmody," "Of the Brace," "Of Chuſing Notes," "Of the Keys uſed in Muſick," "Of Leading Notes," "Of Tranſition," and "Of Syncopation."

The volume itself is, in point of workmanship, interesting, for the covers were of quarter sawn oak wood, thin as veneer, to which the paper was pasted on each side, and the whole strongly bound with half leather back.

Following is taken from the title-page of this now rare volume:

HARMONY OF MAINE! Being An ORIGINAL COMPOSITION OF PSALM and HYMN TUNES of various Metre's ſuitable for DEVINE Worship, with a Number of Fuging Pieces and Anthems, Together with A Concise Introduction to the Grounds of Musick and Rules for Learners, For the Use of Singing Schools and Musical Societies, By S. Belcher of Farmington, County of Lincoln, District of Maine.

Awake! the everlaſting lyre!
That once the mighty Pindar Strung
When wrapped with more than mortal fire,
The God of Greece beſung.

Awake! arreſt the rapid foot of time
With liquid notes of joy and pleasures
tow'ring train
O praiſe ye the Lord, prepare your
glad voice. Psalm CXLIX.

Published by Act of Congress. Printed, Typographically, at Boston, By Isaiah Thomas and Ebenezer I. Andrews. Sold by them at Faust's Statue, No. 45 Newbury Street, and by said Thomas, in Worcester. Sold also by the Booksellers in town and Country — 1794.

SUPPLY BELCHER, "THE HANDEL OF MAINE," COMPILER OF "THE HARMONY OF MAINE" (1794) FROM AN OLD PAINTING IN THE HIRAM BELCHER HOMESTEAD IN FARMINGTON. COURTESY OF MISS M. B. FAIRBANKS.

On the back of the title-page are these lines,

As the encouragement of Arts and Sciences is beneficial to all countries, and especially when the settlement is new the Author presumes that the propagation of Sacred Musick will answer a valuable purpose — that it will not only be a means of forming the people into societies, but will be ornamental to civilization. He therefore presents the following work to the Public — not that he expects it would stand the test of criticism; but as his design is to subserve the interest and promote the innocent pleasures of the community, he hopes to meet the approbation and patronage of the candid judges of Musick:

He has aimed at originality in his composition, as much as possible — has set a number of easy and natural airs, for the benefit of learners, and

a variety of others, for the amusement of those who would (have sane) proficiency. To please every one would be some thing new and to please no one, would be as new. He hopes that no piece will be condemmed without a fair trial.

Those who have encouraged this work by subscription are respectfully thanked. The utmost pains has been taken to render it correct, and the Author sincerely wishes that the purchasers may derive a sufficient advantage, as well as amusement from it and make them adequate compensation for their expences. And as the primary and genuine intention of Psalm Singing is to praise the King of Heavens, he most earnestly wishes that as often as it is attempted it may be attempted with becoming decency and reverence.

Supply Belcher was the son of Clifford and Mehitable (Bird) Belcher of Stoughton (now Sharon), Mass., and was born on March 29, 1751, old style. He was well educated, as education went in those days, and on his moving from Boston, after the outbreak of the Revolution, he purchased a farm in Canton where he opened a tavern which came to be known as Belcher's Tavern. William Billings had taught music in Stoughton in 1774, as a result of which the first Stoughton Musical Society came to be formed.

Mr. Belcher became a member of this original Musical Society which should not be mistaken for the later organization, formed in 1786, shortly after Mr. Belcher left Stoughton, which having survived seven score years, has come to be known by the name of the Old Stoughton Musical Society and which in 1927 was the oldest existing musical society in America. The Tavern became the meeting place of the musical people of the town, and young Belcher was thereby given an opportunity to meet the leaders of the community in musical thought and hear the best which the place afforded in music. On account of the war, during which he served under General Washington, he suffered severe financial losses, and emigrated to Maine. Here he first settled (1785) in that part of Hallowell which has since become the city of Augusta. In 1791 he moved to Sandy River Township, which in 1794 (the year in which "The Harmony of Maine" was published), was incorporated as the Town of Farmington. He became the first Town Clerk of Farmington, received a justice's commission, represented the General Court from Farmington in 1798; and for a part of that period he served as Selectman. He taught in the schools of Farmington, became prominent as an educator of his time, and took an active part in the musical life of the community in which he became its first choir leader.

Squire Belcher married Margaret More of Boston, a refined and educated woman, by whom he had ten children. He died in 1836.

The town of Farmington was without doubt prominent as a center of music in the early days, and its interest in musical development was always apparent. On each Sabbath, in the old Center Meeting House, Supply Belcher led the singers in divine worship, and John Titcomb accompanied them on the flute. In 1800 an itinerant minister relates that "Squire Belcher called his singers together and gave us an evening of sweet music."

The first house of worship in Fryeburg was built in 1787. Rev. Samuel Souther, in an address on the occasion of the Fryeburg Centennial in 1863, describes the music in the early days in this town. "For many years worship was held in this first meeting house of the town, standing on the Gamage place, near Bear Pond. There were no pews and no gallery; the women sat at one side, the men on the other —. At

the giving out of the Hymn, Mr. Joshua Gamage rose near the desk and immediately from right and left, filed the sons and daughters of Asaph, skilled in song, and formed in a solid phalanx near their leader. Mr. Gamage was a famous singer, and trained a host of young Pequawketers to accompany him; for our grandmothers were a tuneful race, and some of our grandfathers learned to keep them company, and their united voices, not only filled the little temple of the Pond, but rang out upon the forests around like the sound of many waters."

From these singers came to be organized the Hans Gram Musical Society which was probably the first regularly organized chorus in the State. This society which was formed October 10, 1810, gave a number of successful concerts during the few years which immediately followed its organization. Its name was taken from that of one of the editors of the *Massachusetts Compiler,* the popular organist of the Brattle Street Church, Boston, and a favorite composer of his time, though not a very strong or original one. One of Gram's pieces was "Sacred Lines for Thanksgiving Day," published in 1793.

Among the musical people of the district in the early days was the Reverend Seth Noble (1743-1807), a native of Westfield, who had moved with his family to Kenduskeag Plantation in 1786 where he was ordained under the oaks at the corner of Washington and Oak Streets in that year. The township came to be known as Sunbury, and the people residing there requested him to procure from the General Court an act of incorporation of the town under that name.

Noble was said to have been one of the best singers in the plantation, and, like most of the religious folk of that time, took keen delight in the doleful minor tunes of the period. His favorite hymn was called "Bangor," and, on account of his love for this old grave air, he presented that name instead of Sunbury to the General Court. Thus on February 25, 1791, the first Maine town to be named after a popular song was incorporated.

If the music is in a minor key, in what strain are the words of this gruesome verse selected from that notable hymn? Let the reader judge:

BANGOR

Stoop down my tho'ts that used to rise,
Converse awhile with death.
Think how a gasping mortal lies
And pants away his breath.

The whole country at this time (1793-1798) was passing through one of its most critical periods. The colonies, which had stood staunchly by each other in their fight for independence, now came to be suspicious of one another. Each state felt that the other states were trying to get an advantage over it commercially, and laws were enacted that favored foreign commerce at the expense of intercolonial traffic. Chaos ruled in many sections. The people had little time for the finer things of life and the arts had to be neglected. The importance of attending church, however, was deeply impressed on the Colonists. For years after the first settlements in America it had been forbidden to erect a dwelling at a distance of more than two miles from a meeting house. In the early part of the century among the crimes punishable by hanging or burning at the discretion of the court were blasphemy, witchcraft, idolatry, marriage within the Levitical degrees, presumptuous Sabbath breaking, and cursing, while, in at least one instance, the whipping post was the penalty which one had to pay for sleeping during the sermon.

To the church and to the strict laws

that made it imperative to attend Divine worship may be laid in a large degree such progress in music as was made in this new land, of which Maine was an important part, during the years prior to its becoming a State.

There was, at this time, no meeting house in the village of Rockland, the first meeting house to be built there not having been erected until 1826, though a brick church was built within the town limits in 1820.

In Thomaston the old church on the hill was built in 1795, but little is known of its early attempts at musical expression.

Hallowell, which had been permanently settled in 1754, was incorporated as a town in 1771. Its population in 1780 was comprised of about two thousand inhabitants scattered over a large area in several settlements of half a dozen or more houses, each grouped around a church or stockade as a center.

Augusta, which had up to 1797 been a part of Hallowell, was incorporated as a separate town on June ninth of that year, and from that date that city continued to progress, musically.

To Hallowell, in 1789, had come John Merrick, Esquire, later to become President and one of the founders of Maine's first state-wide musical society.

John Merrick, son of Samuel and Mary Merrick, was born in London in 1766, and was of Welsh origin. He married (1798) Rebecca Vaughan, who died July, 1851. She was the daughter of Samuel Vaughan, Esq., London. Mr. Merrick was said to have been foremost in every plan for the public good. In 1802 he became one of the Trustees of Hallowell Academy and in 1829 President of the Board. He was of refined tastes and was not only a cultured gentleman, but being possessed of a thorough knowledge of astronomy, navigation, mathematics, and surveying, was an extremely intellectual one. In music, his taste was exquisite. He had received his musical education in England, and his voice was described as being a very sweet and highly cultivated tenor. He learned to sing "The Nativity," in its entirety, when only a boy; and, in college, easily took the leading parts in the glee clubs and other musical activities. He played the violoncello, so it was stated by one of his contemporaries, "with extraordinary neatness, accuracy and depth of tone," and he was without question one of the ablest music critics of his day. Through his guidance the choir of the Old South Church of Hallowell became one of the best "chanting choirs" in the country. He devoted much time to instructing the choir at the Gardiner Church, and succeeded in bringing out many fine voices in that town. He died at Hallowell at the age of ninety-six.

John Merrick was described as "a remarkable man whom those who have seen him can never forget. In his late years, with his elastic graceful figure, his unusually intellectual features and his long snowy locks, he was the picture of a patriarch." He died October 22, 1862.

Benjamin Vaughan, M.D., before coming to Maine had been a practicing physician in London where he had been a member of Parliament. He was born in April, 1751, son of Samuel and Sarah Hallowell Vaughan. He came to Hallowell from England in 1797, when about forty-six years of age. A gentleman by birth, with independent means, he was able to maintain a home that was the pride and delight of the country. His wife, Sarah Manning Vaughan, was described as "a very handsome, elegant and accomplished lady."

Charles Vaughan, who had settled in Hallowell six or seven years earlier

than his brother, Benjamin, on the estate which he had inherited from his mother, was born in 1759. He "formed magnificent plans" to make Hallowell a great commercial center on the Kennebec River. He married Frances Western Apworth of Boston in 1774. To them were born three children, among them a son, Charles (in 1804), who became an accomplished performer on the flute and the violoncello. The Vaughans, the acknowledged leaders of all social events in Hallowell, were liberal patrons of the arts, and they and the Merricks were responsible in no small degree for the prestige which Hallowell was destined for nearly a century to enjoy as a musical center, and for the musical advancement of the towns along the Kennebec River. He died in 1839 at the age of eighty years.

The seven children of Dr. and Mrs. Benjamin Vaughan were tutored in their home, studying the languages and sciences, music and other subjects, as befitted the sons and daughters of an English gentleman, and John Merrick was one of their instructors. Their French teacher, Monsieur Lebell of Paris, highly educated and exceedingly cultured, was an excellent violinist.

In the households of the Vaughans and the Merricks music played an important part in the everyday life. The best instructors in piano, violin and flute were employed to teach the young people in both of these notable families. Harriet Vaughan was an accomplished pianist as well as an excellent vocalist.

A picture of the social life at the Vaughans reads like a chapter out of a history of the people of the period of Louis XV. A writer of the time says of it, "There was sufficient culture for both gentlemen and ladies to spend two hours of an evening conversing." Yet, on occasion, the musical members of the families sang or played the various instruments with which each had become familiar. There were grand balls, during the winter months, at which times the mansion of the Vaughans "presented a picture of elegance not surpassed in subsequent years by the splendors of the salons of the Tuilleries—blazing with their myriads of wax candles." It is said that at this time "no town in Maine could boast a more select and charming circle than Hallowell."

Among the other Hallowell families distinguished for their knowledge and facility in music were the Sheppards and the Abbotts.

Captain John Sheppard, an English gentleman, married Sarah Collier, a beautiful London girl, who had received her education in a convent in France. Mrs. Sheppard was gifted with exceptional musical talent. They emigrated to Philadelphia and later, in 1791, located in Hallowell.

On the death of her husband Mrs. Sheppard found it necessary to earn her own living and accepted a position as a school teacher. It is said of her that she was "a woman of elegant symmetry and beauty" and that she had a "voice for music." She gave lessons in voice and piano in Hallowell and afterwards taught in Portland under the patronage of Justice Mellen. She did much to stimulate the study and appreciation of classical music in both of these cities.

The Abbotts came of a very musical family. The children of Jacob and Harriett (Vaughan) Abbott were said to have had "a double inheritance" of musical talent.

Rev. J. S. C. Abbott wrote of his father and mother that both "were sweet singers," and adds, "my father would join us with his bass viol and play for our tiny feet over the floor

what we called a dance. Sometimes one of the elder boys would favor us with music of the flute."

Major John Odlin Page, whose rich bass voice and notable manner of singing attracted wide notice, was the son of Benjamin and Abigail Odlin Page. He was born in Exeter, March 22, 1772, and emigrated to Hallowell as early as 1790. He married Sarah Kelton, daughter of John and Mary Kelton. He was "distinguished for elegance of person, urbanity of manner, decision of character, ardent philanthropy and love of liberty." He became an importer and acquired a fortune. In 1810 he sailed for Europe and became the bearer of American dispatches from Paris to London, where he died in 1811. His body lies in the Parish Church of St. Michaels. His singing was for many years one of the attractions at the Old South Church.

Going to meeting on Sunday must have been a pretty sight in those days; the grand dames dressed, may be, in their imported brocade sacks, embroidered with rose, honeysuckle or periwinkle pattern, and quilted satin petticoats with ruffled cuffs of Flanders' lace; the young women in their tight fitting bodices with necks cut to a charming though modest depth, the contours of their figures half hidden in clouds of Mechelin, or rare black chantilly or streamers of gay ribbons, their swelling skirts of satine "very short," by which was meant that they were just short enough to expose a tantalizing glimpse of a dainty ankle above the smart high heeled shoes; or, as pictured in an old London magazine as:

"Flowing loosely down the back"
Drawn "with art the graceful sack"
Ornamented "Well with gimping,
Flowers, furbelows and crimping"
With the "Ruffles many a row"
Guarding "elbows white as snow;
Knots below and Knots above,
Emblems of the tyes of love"
With the "hoop extending wide"
Showed "what petticoats should hide;"

The gentlemen looked very brave in their padded coats, ruffled shirts with lace at the wrists, embroidered waistcoats, stiff collars, small clothes buckled at the knee, and silver buckled shoes, while wearing the conventional wigs of club curls, or tie, as best suited the occasion and the man; the whole topped off with their three-cornered hats measuring sometimes two feet from tip to tip. Even the boys of this period, some of them, wore their hair long and done up in a queue behind.

It must be remembered that, except for the stage coach, there were no four-wheeled carriages in Hallowell at this time and it is doubtful if there were many in Maine, though the two-wheeled chaise had made its appearance in Brunswick as early as 1768, for wagons were not only rare but the use of them was opposed by many for fear they would frighten the horses. The matrons and maidens rode on horse back, often mounted on a pillion behind the "good men" of the town, looking conspicuously attractive with their faces framed in cap and kerchief of filmy lace as they alighted at the Old South Church, mayhap later to blend their voices sweetly together in the choir. Ah! these were the days — the days of chivalry and romance — days of which one likes to dream, even though he would not recall them.

But an entirely different picture was presented at this time at some of the more austere churches in certain other towns in Maine. At the old First Baptist Church in Sanford, among the early votes passed was this — regarding wearing apparel:

December 5th, 1772, church met and voted that it shall be esteemed a matter of offense,

1. For a brother to wear more buttons on his clothes than are needful or convenient for ye body. 2. To wear a silken ribband on his hair. Also, for a sister. 1. To wear ruffles. 2. To bow ribbands. 3. To wear laces on their cloaks.

The Old South Church of Hallowell was built in 1796. This historic edifice, loved and revered for nearly a century by the people of the Kennebec, was destroyed by fire December 1, 1878.

The singers' seats in the Old South Church, as indeed in most of the churches of the day, were in the gallery—two rows on each side extending from North to South. Samuel Tenney, before the days of the organ, was the leader of the Old South Choir, and, dressed in his grey coat, he wielded a large bow over the strings of a mammoth bass viol. He would give the pitch and his choir of well trained voices would respond with one of Watts' hymns. The singers of the gentler sex were decorously partitioned off in a compartment of their own. The leading soprano and alto parts were taken by Mrs. Thomas Bond and Lucy G. Dummer (afterwards Mrs. Samuel K. Gilman). In the choir, besides the preceptor, Mr. Moody, were John Merrick, Jacob Abbott, S. G. Ladd, Samuel Locke, Samuel Manning and David Heard.

The question of the manner of singing church music was, as early as 1763, agitated in the churches of Brunswick, and in that year the town voted "to sing Tate and Brady's Version with the hymns annexed thereto, composed by Isaac Watts, D.D."

The "new mode of singing" was considered by the ruling elders of the Church of Christ, Brunswick, at a meeting held on April 17, 1786, and it was voted, "that the psalms and hymns should be read by the deacon ie., line by line until all had time to provide

THE OLD SOUTH CHURCH, HALLOWELL. BUILT IN 1796. FAMOUS FOR ITS MUSIC AND ITS CHOIRS. FROM AN OLD PRINT LOANED BY MISS ANNIE F. PAGE.

themselves with books. Charles Thomes was chosen Chorister at the East End and John Deering at the West End of the Town with liberty to appoint their assistants." At a meeting held July 5th "there was a pretty warm discussion in regard to the mode of singing." Late in the same year it was voted to allow the people of the East end of the Township to "regulate the way of singing in Divine Service in the East end as they think proper."

During the early days of the Society of the First Parish of Topsham (about 1770), when it used to be a meeting house at the East end of the town, the choir was large and was led for a time by Mr. Nichols, an excellent singer and a shoemaker in Brunswick. Afterwards it was led by a Mr. Ripley, and later by a Mr. Blanchard. There was no in-

strumental music, though in 1821 advocates of the use of a bass viol as an accompaniment were unsuccessful in introducing it into the church services.

About 1800 the first musical instrument to be manufactured in Bangor made its appearance. It was a violin, or fiddle, conceded by the pious to be the main instrument in a "Diabolical orchestra." As there was such a strong sentiment against these "instruments of Satan," the work had to be slyly done. The wood was seasoned in the oven of the great grandfather of the Rev. Mark Trafton; the strings were made of the sinews of a moose, and spruce gum was used in place of rosin. History does not record its use nor its fate, but it appears quite certain that it was not used in any of the churches of the day.

The first musical instrument to be introduced in Augusta was in 1802, when thirty-five dollars was raised "for the purchase of a bass viol for the use of the parish and building a box therefor." This instrument was played by Stephen Jewett, and no doubt was the subject of much criticism by the ultra conservative people of the town.

The history of the Old First Parish Church of Saco is replete in musical memories. Even back in 1806 when, with its one hundred and twenty-six foot spire, in the belfry of which hung the Paul Revere Bell, it had its row of "singing seats" which were at first in the form of a circle behind the pulpit, and it was but a little later that its first organ was installed. On the day of its dedication a mammoth tent was erected and there was a feast at which a whole ox was roasted and in which the members of the Parish and the choir participated.

The beginning of the nineteenth century was marked by a great increase in interest in music.

During this period singing schools were organized in many towns and hamlets throughout New England, and this afforded a large market for singing books, which had been produced by other publishers.

*The Village Harmony* and *The Templi Carmina* were very popular among the people of Maine, as, in fact, they were also in New York state and in nearly all parts of Massachusetts. The former was printed in Exeter, and on its title page was noted the fact that it was for sale by William Hyde, Portland, and Wm. F. Laine, Hallowell, which would seem to indicate that the publishers took cognizance of the fact that these two cities were at that time among the most prominent musical centers in the district. The more cultured had some time since become aware that American made music of that period failed to satisfy as did the works of the composers of the old world. An attempt had been made to Americanize some of the old English hymns by "revising" and "correcting" from "genuine and unadulterated European copies." This attempt to ingratiate these who objected to any thing English in music brought forth a storm of protest from those who had been educated to the best in musical composition.

Containing as it did, in its later editions, many tunes of more than ordinary worth, including quite a number of Handel's, a selection from his "Messiah" and the chorus from Haydn's "Creation," besides not a few anthems, the *Village Harmony* became of great value to the people of the District of Maine, for they were thus brought in contact with selections from some of the very best old world compositions in music, though it must be confessed their opportunities for further extending their acquaintance among the works

of the great composers were extremely limited.

The *Templi Carmina,* the publication of which followed shortly after that of *The Village Harmony,* was considerably superior to its predecessor in many respects. The selections were made with discrimination, taste, and excellent judgment, and so highly was it regarded by the Handel and Haydn Society of Boston that it received from them a very flattering endorsement.

These two song books, *The Village Harmony* and *Templi Carmina* were used by the musical and church going people of Maine for many years.

Another Maine psalm tune book appearing in 1805 was

*The Columbian Harmony or Maine Collection of Church Music* in three divisions containing first:— The rules of vocal music laid down in a plain manner,— Second:— a large variety of Psalm and Hymn tunes of various metres, suitable for divine worship, arranged in alphabetical order,— Third:— Anthems, dirges, odes, and choruses suited to any occasion. The whole completed for the use of schools, singing societies and worshiping assemblies.

This work contained one hundred and fifty tunes, "part from the best selections and part original."

In this year (1805) yet another notable collection of tunes appeared. This was called *Northern Harmony* and was compiled by a Maine composer, Abraham Maxim. The title page set forth its contents as "being a collection from the works of many approved authors of Sacred Music, containing: 1. The rudiments of music laid down in a plain and comprehensive manner. 2. Psalm and Hymn Tunes adapted to the various meters in common use, together with several anthems calculated for use in Music Schools and Religious Societies."

This work proved so popular that a second edition was issued in 1808 and a third edition, corrected, improved and enlarged in 1810. In 1816 another edition was published and in this edition the name of Japheth Washburn appears on the title page with that of the original compiler. Abraham Maxim was another composer who selected names for his tunes from those of the towns in Maine, and among the titles to his numerous psalm compositions are found, "Buckfield," "Portland," "Hallowell," "Sumner," "Turner," "Hartford," "Bath," "Anson," "Hanover," "Minott," "Monmouth," "New Durham," "North Yarmouth," "Winthrop," and "Wiscasset."

*Northern Harmony* was not, however, Abraham Maxim's first venture into the field of publication, for in 1802 he had issued *Oriental Harmony,* "being an Oriental Composition in three parts. Part 1. The Rudiments of Music and Rules for Learners. Part 2. Psalm and Hymn Tunes of various meters. Part 3. Anthems designed chiefly for the use of singing societies and worshipping assemblies."

It is said of Abraham Maxim that he was a man of more than ordinary ability and that he acquired a thorough knowledge of the principles of music. It is related of him that, when a young man, he met with a deep disappointment in love. So discouraged did he become that one day he decided to end his wretched existence. Taking a stout rope he wandered into the nearby forest, fully determined to carry out his irrational plan. Coming upon a deserted logging camp he sat down to rest and give the matter such consideration as the seriousness of the occasion deserved. On the roof of a lumber shack was a lone sparrow lamenting the desecration of her nest by an enemy-bird. It was some time before the plaintive call of the bereft sparrow made its impression on the sub-conscious mind of the despondent young man. Rising, he

started to write, on the white bark of a large birch tree, a message to the one on whom he had bestowed his unrequited love, in the hope that she might somehow see it written there. The words he began to inscribe seemed to form themselves naturally into a verse, which, when completed, ran this wise:

As on some lonely building top
The sparrow tells his moan,
Far from the tents of joy and life
I'll sit and grieve alone.

A plaintive melody, reminiscent of the sparrow's lament, came to his mind, and he soon had the words mated with a fortunate musical setting. His interest now being distracted from its original intent, he began writing the voice parts of the song which he found himself composing, and he visioned the harmony of the whole as the parts would be sung by his choir at the meeting house in the town. His interest in life returned, and, tossing the nearly fatal noose into the bushes, he returned to his home, filled with a new ambition. Thus was this young man, destined to become one of Maine's most popular hymn-writers in his time, saved from self-destruction, and under these strange circumstances was the good old tune, "Hallowell," written and composed.

Abraham Maxim wrote more than fifty tunes. Among his numerous compositions were a number of the popular melodies of the day, then known as "the Continentals." Tunes written by this modest composer were to be found in the hymn books of some of the Evangelical churches more than a hundred years after they were published, and in the programs of the old Stoughton Musical Society, as late as 1926.

Another publication, compiled by Abraham Maxim, and published in 1818, was the *Gospel Hymn Book,* "Being a Selection of Hymns (words only) composed by different authors designed for the use of the Church Universal and adapted to Public and Private Devotions."

In a record found in an old pocketbook, once belonging to him, is written: "Plympton, County of Plymouth, January 3d, 1773, Abraham Maxim was born. Turner, County of Cumberland, now Oxford, May 1st 1781, Anna Merrill was born. 1801, Sept. 11. They joined their hands in wedlock's bands."

Meanwhile other collections of psalm tunes, published by Maine people, had appeared with more or less doubtful success, though some met with a ready sale.

In 1810 Daniel Hazeltine published *The Instructor in Martial Music,* containing rules and directions for drum and fife, "with a select collection of beats, marches, airs etc." This is believed to have been the first instructor's book of instrumental music to be published in the District of Maine.

*The Musical Repertory,* containing "a collection of the most approved anthems and modern songs in four parts," made its appearance in 1811. This volume, published and sold at the "Hallowell Book Store, Sign of the Bible," was compiled by Ezekiel Goodale of Augusta and published by Peter Edes.

*The Parish Harmony or Fairfax Collection of Sacred Music,* "containing a concise introduction to the grounds of music," and, "a variety of psalm tunes suitable to use in divine services together with an anthem," was published by Japheth Coombs Washburn of China, Maine, in 1813. This book was printed for the author by C. Norris & Co. of Exeter, N. H.

*Songs of Zion,* "being a collection of hymns for the use of the pious of all

denominations," was compiled by Moses Springer, Jr. (1796-1870?), a Gardiner clergyman in 1817, and successfully ran through a third edition. The second (1818) bore the imprint of Glazier of Hallowell and was published by E. S. Goodale of that town. The last edition was issued under the title, *Songs of Zion or Maine Collection of Sacred Music.* This edition was published by Hinckley & Norcross of Charlestown, Mass., in 1830.

In 1817 another Maine publication made its appearance. It was *The Hallowell Collection of Sacred Music,* and was printed and published by E. Goodale at Hallowell.

This work, which was an exceptional one, and of which a second edition was issued in 1824, was compiled by S. Tenney, assisted by two of the ablest men in the state, Chief Justice Prentiss Mellen and John Merrick, Esquire.

Among other hymn books then used by the people of Maine were, *The Salem Collection, Watt's, and Belknap's Psalms and Hymns,* and *The Ancient Lyre,* "a collection of Old, New and Original Church Hymns under the approbation of the Professional Musical Society in Boston, arranged and compiled by Ch. Zeuner, organist of the Park Street Church and to the Handel and Haydn Society."

The last was an excellent collection, which, like most of those previously noted, ran through several editions, and because of its merit and the prestige given it by the fact that it was compiled by so noted a musician, it came to be in great demand by the best musical societies.

That the booksellers and music dealers were not able during the first years of the century to live by the sale of psalm books alone may be judged from this unique advertisement of Clark's Bookstore taken from a Portland paper published in September, 1813:

> Now in Press and will be published
> in October next, a large edition of
> Smith and Sleeper's Harmonies.
> Cash given for Rags and Junk.

In 1818 Japheth C. Washburn compiled *The Temple Harmony.* This volume of psalm tunes was published jointly by E. Goodale of Hallowell and the compiler. In the advertisement of the work it was cited: "Music being a delightful part of Christian worship and eminently calculated to inspire the heart with sentiments of pleasure and devotion it is therefore very important that societies should be furnished with those well selected and as much as possible of the same kind in order that they may with greater convenience unite in the performance of the same."

In this same year was advertised in the Maine newspapers, besides a number of the works already enumerated, several collections of melodies for various instruments, which included, *A Choice Collection of Flute Melodies, A New and Highly approved Violin Preceptor, A New and Complete Preceptor for the Fife,* and *The Complete Fifer's Manual.*

It was in the year 1818, it will be remembered, that the flag of the Union, with its thirteen stripes and a star for each state in the field of blue, was adopted, and it was also in this year that the British surrendered Eastport to the United States, at which event the red coats marched out, so the papers of the day state, to the tune of "Yankee Doodle," then in the height of its popularity.

*The Instrumental Director* (1819) "containing rules for all musical instruments" in common use laid down in a plain and concise manner to which is added "a variety of instrumental music of the richest and most popular

kinds extant," proved to be a popular work. This volume was printed in Hallowell by Glazier, Marsters & Smith and ran through a number of editions of which the sixth was published in 1836.

Yet another collection of songs by one of the early emigrants to Maine was *The Chorister's Companion,* compiled by Edward Hartwell, who settled in Old Canaan on the South side of the Kennebec River about 1780. With him came his wife and three children from their former home in Concord, Mass., while seven more children were born after they took up their residence in Maine.

Though the town records of Skowhegan were destroyed by fire, among the Skowhegan Historical Society's collection of valuable documents are still preserved the Eben Weston papers, the author of which was born in 1802.

Referring to the Hartwells, he says:

"They were a family of singers, and Stephen played the bass-viol. Ben was a carpenter and joiner, and married a daughter of Uncle Solomon Steward."

"Two daughters of Edward Hartwell, Emmeline and Angeline were the leading alto and soprano in the Congregational church choir for several years. Samuel, the youngest son had a fine tenor voice, and taught singing school with credit."

"Edward Hartwell was a well informed man, an extensive reader for his time, and sarcastic and witty in his peculiar fashion. He was called a good singer, though not so good as his son Samuel, and he had a better knowledge of music than any in the region around. He compiled a singing book, which contained some of his own compositions."

"His book was the first to introduce tunes not strictly of a religious character. Among these was the 'Indian Philosopher' with words not at all devotional. But it was afterwards adopted by some more popular books of church music, by the name of 'Ganges.'" Words by Charles Wesley were set to this old air which has survived for more than a century.

Edward Hartwell was born in Lunenberg, Mass., August 20, 1747. His music book, which was written after he came to Maine, contains a number of psalm tunes named after neighboring towns and localities. Among these are "Norridgewock," "Orrington," "Cornville," "Union," "Shiloh," "Anson," "Mountain," and "Skowhegan," all but one of which were set to Watts' lyrics. Other tunes were named "Adoration," "Ashford" and "Tribunal."

Part II of this volume contained "A Variety of Valuable and Entertaining Psalm Tunes, Odes and Anthems for use on Particular Occasions, a Number of which Were Never Before Published," among which were:

Anson, C. M. Hymn 8 b. 3. —Watts
Cowper, L. M. Words by Cowper
Mountain, C. M.
Wedlock, Words from Watts' Lyric Poems
The Indian Philosopher. Words from Watts' Lyric Poems
Capernaum, P. M. M.H. Book
Emmaus (recitative)
Nativity, Words from Watts' Lyric Poems
Salutation Hymn 18, B. 1 Watts
Self Consecration, Watts' Lyric Poems
Compliance, Hymn 24 & 50 B, 2 Watts
Creation, C. M. Watts' Lyric Poems
Skowhegan, Watts' Lyric Poems
Independence (Psalm 18) — Watts
The Conquerors Song, to be sung on the Fourth of July, in remembrance of the American Victories gained over two British Armies, viz. General Burgoyne and his whole army Oct. 1777 and Lord Cornwallis and his whole army, Oct. 1781.
Chorazin, C. M. Hymn 62, B. 2— Watts
The hymn was made in a great sudden storm of thunder, August the 20th, 1697.
Southwick, C. M. Psalm 14th, 2d part.—Watts by S. Hartwell
Morning Song, C. M. Watts by S. Hartwell.

Among the hymns, odes and anthems which the book contains are a number by Billings, Holden, Dr. Arne, S. Chandler and others.

The title page of the Hartwell book reads as follows:

The Chorister's Companion — containing — A concise introduction to the grounds of Music — A variety of plain Psalm Tunes and Occasional Pieces,— Original and Selected,— in Two Parts — I. An Introduction to the Grounds of Music and a variety of Tunes suited to all the Metres — Now Used in the American Churches,— II. A variety of Anthems, Odes and Occasional Pieces. By Edward Hartwell—Exeter—Printed by C. Norris and Co. for the Author. Sold by the Booksellers in the New England States, 1815.

The advertisement is dated Bloomfield, November, 1815. The book contains 15 pages of instruction. Part I, 90 pp. Part II, 91-166. There is also an index of tunes, odes, anthems.

Solomon Steward, whose daughter Mary married Benjamin Hartwell, was the head of another musical family.

Mary Steward, who had a voice of unusual quality, and her sister Zilpha, who never married, were both singers in the old meeting house which was erected in Bloomfield in 1788 and was later demolished.

There is much in Edward Hartwell's life of more than musical interest, since he was one of the original minute men at Lexington and participated in the Battle of Bunker Hill and other events of the Revolutionary War, to which he contributed eight months of service. He died in 1844.

Among the very first residents of Skowhegan were a number who were distinguished for their musical knowledge and ability. To Eben Weston this generation of musicians is indebted for a description of the first music of which there is any record in Skowhegan.

At first, church services were held in the homes of the inhabitants of the town. Afterwards a meeting house was built in 1788. The sacred edifice, the first in the town, occupied part of the enclosure afterwards used as a graveyard and known as the Bloomfield Cemetery. A parade ground, on which the militia drilled, occupied the land adjoining it.

In the Eben Weston papers it is stated that the first singers in the old meeting house were Joseph Emery, Mr. Noyes, and Joshua Jewett. Solomon Steward, Jr., led the singing there, and afterward, for several years, in the Baptist Church.

"I well remember, when I was a boy," he writes, "seeing 'Uncle' Joe Emery, who was the leader, a Mr. Noyes, who sung counter, and Joshua Jewett, bass standing up to sing in the broad aisle near our pew, and making the house ring with 'Sherbourne' or 'Complaint,' or some of those old fugue tunes. I thought it was very fine music.

". . . Joseph Emery (born 1757) lived on the road toward Bigelow Hill. He was the leading singer in Canaan in early times, and was esteemed a good singer of old-time music in old-time style. The air was always sung by male voices also the counter, except that Mrs. Ben Hartwell sometimes sung it an octave lower than it was set, since she was a soprano singer. This continued till George Bixby kept a singing school in the old Academy in 1820, when new books and a new style was introduced, the parts assigned as at present; the counter became alto, and the treble became tenor."

In the twenties Mrs. Timothy Drew played the bass viol in the first church built in Bloomfield in 1788 — a most unusual circumstance — and it is not unlikely that she was the only woman instrumentalist in any church in New England during that period when women's activities were closely restricted by the bonds of conventionality.

Charles Robbins, a cabinet maker

who lived in Winthrop, was another of Maine's early composers. He wrote both words and music that may be found in the old psalm-tune books of his day. He was the son of Luther Robbins who came to Greene from Hanover, Mass., in 1788 and who represented Maine at the General Court of Massachusetts for many years.

Though not so closely identified with music as with literary matters, it is said that Nathaniel Deering of Portland "wrote a few tunes" and that the Longfellows were a musical family.

Samuel Longfellow in his diary writes that in 1817, "in the home there were books and music" and "in the home parlor the sister's piano had replaced the spinet of his mother's youth. 'The Battle of Prague,' 'Governor Brook's March,' 'Washington's March,' and other music of the period were familiar and to such songs as 'Henry's Cottage Maid,' 'Brignal's Banks,' 'Bonnie Doon,' 'The Last Rose of Summer,' 'Oft in the Stilly Night,' Henry lent his voice and the training of the singing school, while the lessons of the dancing class were repeated in the parlor to the tunes of 'Money. Musk,' 'The Haymakers,' and 'The Fisher's Hornpipe.'"

In the Sunday evening devotions were always included the singing of one or more simple familiar hymns — "St. Martin's," "Dundee," "Brattle Street," or some other generally chosen from the Bridgewater Collection.

Zilpah Wadsworth came to the Wadsworth-Longfellow Mansion (built 1784-1786) when she was seven years of age and it is written of her that "she was fond of poetry and music, and in her youth, of dancing and social gayety."

Henry Wadsworth Longfellow became quite an accomplished flutist and it was said of him that he charmed the birds in the garden back of his Congress Street home by his playing.

The poet, throughout his life, was a lover of music, and some of his references to music both in his prose and poetical writings are frequently quoted, but perhaps none more often than his translation from the German of Weber's "Music is the universal language of mankind"; or his lines beginning, "Still heard in his soul the music of wonderful melodies," from "The Day is Done"; while his poems "The Singers" and "The Arrow and The Song," have been recited times without number by children in the public schools throughout the country.

Commander Alexander Scammel Wadsworth (1790-1851) brother of the mother of the Poet Longfellow, was one of those who received his musical education in Maine. He served with distinction as Lieutenant under his friend and neighbor Commodore Preble on the old "Constitution" at Tripoli and was second in command when the British frigate "Guerriere" struck her flag to that much revered vessel. He passed his later years in Washington where he continued his interest in music until his death.

The people of New England, in this early period, were really hungry for good music, and lectures on music came to be quite the vogue.

On May 28, 1800, Dr. Samuel Emerson of Kennebunk delivered a lecture on "Oratorio and Music" in Portland, and in 1812 Dr. Ammi Ruhamah Mitchell of North Yarmouth delivered several lectures in Portland and elsewhere "On Sacred Music." Other subjects for Dr. Mitchell's public appearances were "Oratorio," and "Beethoven." He was devoted to his art. His death occurred in 1824.

A number of musical lectures of the time found their way into print. Among these were "An Oration on Music; pronounced at Fryeburg, before the Hans-

Gram Musical Society, on the first anniversary, October 10, 1811. By Oliver Bray, Esq., an honorary member, Portland; Printed by Arthur Shirley. 1812. 8 mo. pp. 21," and, "An Address on Music; delivered before the Handel Society, Dartmouth College, August, 1809. On occasion of their anniversary. By Francis Brown" (1784-1820), who resided in North Yarmouth from 1810 to 1815. This book was published at Hanover, N. H., and was printed by Charles and William J. Spear in 1810 (8vo. pp. 23).

Oliver Bray was prominent in masonry and music. He became Past Master of the St. Albans Lodge of Masons of Guilford, Connecticut.

Musical societies were formed in many parts of the State for the study of serious music, and music of a religious nature.

The principal musical centers in Maine, then, appeared to be Augusta, Biddeford, Fryeburg, Hallowell, Bath, Brunswick, Bangor, China, Wiscasset, Gardiner, South Paris, Norway, and Portland, and some of the towns in the Kennebec Valley.

Musical instruments were rare. The Second Parish Church, on the corner of what is now Middle and Vine Streets, Portland, in 1798 boasted the first church organ to be used in any church in that city and Nicholas Blaisdell, who became its organist, was voted a salary of twenty-five dollars per year.

The Rev. Elijah Kellogg describes the music as rendered in the Second Parish Church, prior to the purchase and installation of their first organ, as follows: "At first there was no instrument except the *base* viol. The chorister, conscious of the dignity of his office would rise with solemn air and run up the scale, beating time with his hand, and lift the tune. My father who had been a drum major in the Continental Army and was extremely fond of instrumental music introduced the cornet and clarinet in addition to the base viol in the Second Parish Church."

The clarinet, or clarionet as it was then called, and bass viol continued to be used in some of the churches as the least offensive means of accompaniment, though most of the meeting houses still clung to the old pitch pipe and chorister as their only means of musical assistance.

The First Parish Church, at this time, was using a bass viol as its only instrument of accompaniment.

At this period the old fashioned singing schools flourished and furnished a means of musical education as well as a measure of entertainment. John Fairbanks, one of the first singing masters in Rockland, taught there in 1787.

Abial Briggs, who moved to Gorham as early as 1780, came to be known as a musician-farmer. General Irish of that town, in 1790, engaged Mr. Briggs "to keep a singing school" in his father's house and paid him in corn and pork. Mr. Briggs married Lucy Perkins of Gorham and about 1800 moved to Portland where his last days were spent.

In 1816 P. Lewis, "professor of music," taught the organ, pianoforte, viola, clarionet, flute and other instruments in Portland. He resided over Patten's Book Store.

In November, 1817, William Davis opened "a school for the instruction of Ladies and Gentlemen in the rules of singing" at Portland, and in the year following N. Tenney opened a singing school in Hallowell, "for the purpose of giving instruction in Sacred Vocal Music."

Even singing schools, however, were looked upon askance by some of those who were entrusted with the bringing up of the young people of Maine in the

ASSEMBLY HALL, KING STREET, WHERE DRAMATIC AND MUSICAL ENTERTAINMENTS WERE GIVEN AS EARLY AS 1794 AND WHERE OPERA WAS PERFORMED FOR THE FIRST TIME IN PORTLAND. FROM A PHOTOGRAPH TAKEN BY THE AUTHOR IN 1927.

early days. Josiah Pierce's *History of Gorham* is authority for the statement that the "scholars" at the Gorham Academy about 1810 "were prohibited from attending music or dancing schools."

Musical entertainments of a secular nature were rare, and the drama was wholly unknown in Maine previous to the War of the Revolution.

The first theatrical presentation in Portland was made during the evening of October 7, 1794, at "the Assembly Room," which had been fitted up on the second floor of a two and a half story frame building on King [India] Street, when a comedy, "The Lyar," and a farce entitled, "The Modern Antiques or the Merry Mourners," was performed by Mr. and Mrs. Powell and their company. Between the acts a song entitled "The Learned Pig," was sung "with much success" by "Mr. Jones," a member of the cast. Six days later Arnold's comic operetta, "Incle and Yarico," was performed by the same company. This was probably the first performance of any opera in the State of Maine.

In 1796 a very young singer made her appearance at the New Assembly Hall, as this room was afterwards named. This was not, as some are inclined to believe, her first stage appearance, for that had been made earlier in the year at Boston. Her sweet voice, as she sang between curtains, won for her many friends and she became a general favorite with the Assembly Hall patrons. This child, for she was scarcely more than nine years of age, destined to become the mother of one of the greatest literary celebrities of his age, Edgar Allan Poe, was the daughter of the leading lady of the company by her first husband and bore the name of Elizabeth Arnold. Her vocal contributions to the program included the pop-

ular songs of the day, two of which were "The Market Lass" and "Listen to the Voice of Love."

The sentiment in Portland was decidedly against theatrical productions, in any form, and after a few weeks of doubtful success, the company closed its engagement in January, 1797. At the final appearance of the company, Miss Arnold recited an epilogue, written for her by Hon. James Deering, a gentleman of the town:

Tho' now I like a bird of passage fly
When Phoebus' rays with stronger ardor burn
With still stronger ardor shall I seek return,
Then may I hope at a maturer age,
Indulged by you, to tread the Portland Stage.

The leading parts in the operas were sung by Mrs. Tubbs (Miss Arnold's mother), Mr. Tubbs, the manager, Mr. Clapham and Mr. Partridge, while minor parts were taken by aspiring amateurs of the town. Mrs. Tubbs, formerly of the Theater Royal, Covent Garden, London, was a young and talented actress and a captivating singer.

Nearly all the programs were divided into two or more parts, which generally opened up with a tragedy and closed with an operetta.

Among the operettas and comic operas presented in Portland before 1805 were, "Babes in the Wood" (1789), Storace's "No Song, No Supper" (1799), "The Highland Reel" (1804), Shield's "The Poor Soldier" (1804).

Each company brought its own piano, which was shipped from Boston to Portland by packet.

On November 10, 1794, a concert was given in the Assembly Room by Mr. Boullay, "master musician." At a concert in this hall in May, 1800, it is noted that the orchestra was composed of a clarinet, French horn, piano, violin and hautboy.

The old building in which the Assembly Hall was located was built in 1793 by Nathaniel Coffin, 2nd, a Portland physician, and was still standing, though in a state of semi-ruin, in 1928. The Assembly Room on the second floor had a floor space of about twenty-seven by thirty-five feet and at either end was a large fireplace. The stage was at the back of the room with an arch of about fifteen feet in width and about nine feet deep. Between the stage and the fireplaces the remaining space accommodated about seventy-five people when packed to capacity.

ELIZABETH ARNOLD POE, MOTHER OF EDGAR ALLAN POE, WHO, AS ELIZABETH ARNOLD, AT THE AGE OF NINE, CHARMED PORTLAND AUDIENCES (1796) WITH HER SINGING AT THE OLD ASSEMBLY HALL ON KING STREET. FROM AN OLD PRINT. BY PERMISSION OF DR. APPLETON MORGAN, NEW YORK.

In December, 1805, a New Museum of Wax Works at Stephen Lee's Tavern, Free Street, Portland, was advertised with "Music on the Organ."

Secular concerts and entertainments by visiting artists were being given in Union Hall, Portland, as early as 1819.

The Massachusetts legislature of 1806 had enacted its "blue laws" regarding the performance of dramatic works, so for a while dramatic companies visiting this section had to be satisfied with giving "Moral and Entertaining Amusements" in place of dramas, melodramas and comedies.

The first mention of any musician in the history of Bath is contained in the statement of an unusual incident relating to the origin of the name of Fiddler's Reach, an elbow of the Kennebec River at the lower extremity of Long Reach.

Some years before Maine became a State a little party of explorers were aboard a sloop which entered the mouth of the Kennebec River. As the boat passed through the head of the river, the small body of men on board became jubilant when this "reach" of water four miles in extent came into view. Among them was a fiddler who grew so enthusiastic that he went out on the bowsprit to play a tune, when, it is so related in the log of the vessel, "At that time the wind slat the jib and knocked him overboard and he was drowned."

While Bangor was probably the first town in the State to be named for a musical composition, the settlement of Mackville (now Blue Hill) appears to have been the first to be named for a musician. Old Peter McFarland, the town fiddler, a unique character of the early days in that section, seems to have been thus honored. It does not appear that he was skilled in the classics but his popularity among the frivolously inclined was unequalled in Hancock County.

### *The Handel Society of Maine*

With the birth of the Handel and Haydn Society in Boston in 1815 a new era of Music was begun in New England. The influence of this society on the taste for cultural music was reflected in Maine by the forming of the Handel Society of Maine.

The first official notice regarding the Handel Society of Maine appeared in the *Portland Gazette* of January 17, 1814.

> The members of the Handel Society of Maine are hereby notified that their first meeting will be holden in Portland on Thursday, the third day of February next at 10 o'clock A.M. in the Chamber over the Portland Bank. A general attendance is requested not only for the purpose of musical performance, but the choice of officers and the adoption of necessary regulations.
>
> January 19. (unsigned)

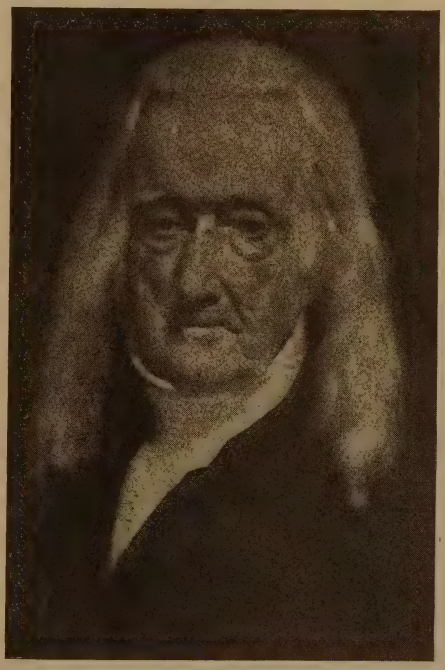
An editorial in the same paper of February 7, 1814, under the headline "Handel Society," said:

> On Thursday last the Handel Society of Maine held their first meeting in Portland for the organization of the Society. We understand it consists of Gentlemen in various parts of the District, whose object in associating is to promote a taste for correct, refined & Classical & Church Musick.
>
> John Merrick of Hallowell was chosen President;— John Watson of Portland, Secretary; Horatio Southgate, Esq. do. Treasurer; Prentiss Mellen, Esq. Vice President of the Section in Cumberland; Dr. Samuel Emerson, do. do. York; Mr. John Eveleth, Vice-President, do. do. Kennebeck; and Professor Abbott, do. do. Lincoln.
>
> Messrs. Merrick, Mellen, and Southgate were the Standing Committee to superintend Musical publications proposed by any member of the Society.

From 1716 to 1760 the entire District of Maine from the Piscataqua to the St. Croix Rivers was embraced under the County of York. In 1760 Cumberland and Lincoln Counties were established; and then, Lincoln County included all the land east of the Androscoggin River. Kennebec County was set off in 1799, from the northerly part of Lincoln County, so it will be seen that it was the intention of the Handel Society of Maine to have each county in the State represented by a Vice President.

The scope of the Handel Society was wide, but there is little of record regarding it. It was still in existence as late as 1817 and may have been for some time after that date.

Its semi-annual meetings were generally held at Bowdoin College in September and March of each year. It may have been that the proposition was too ambitious in design — this attempt to include the whole state in a great society of this kind at that time — or it may have been that the professional demands on the time of these gentlemen may have precluded the possibility of their giving the enterprise that attention needful to its continued success, or, what is more likely, it may have been that the limited resources of the majority of those who composed the singing body (if indeed there was one) of the organization, coupled with the difficulties of traveling over roads that were almost impassible for a considerable portion of those seasons of the year that are most propitious for gatherings of such a nature, made the project an impractical one for that period.



JOHN MERRICK, FIRST PRESIDENT OF THE HANDEL SOCIETY OF MAINE (1814). FROM A PHOTOGRAPH OF A PAINTING BY C. L. ELLIOTT (1856) LOANED BY MISS ANNIE F. PAGE, HALLOWELL.

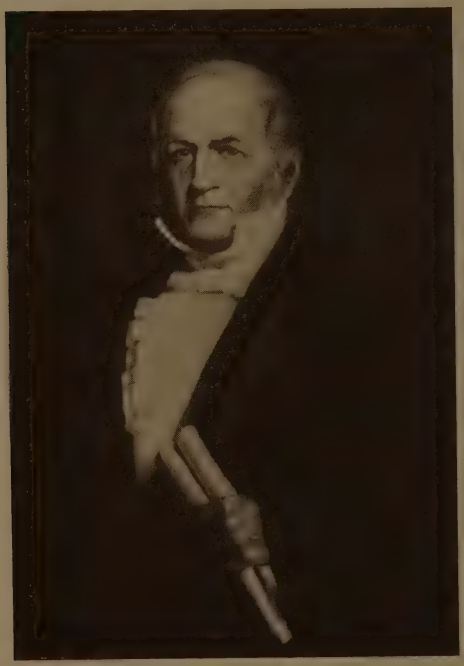
Inquiries at the State Houses at Augusta, and at Boston, fail to reveal that the Handel Society of Maine was ever incorporated as a society, and so far as known there are no papers of incorporation of record either at the Cumberland County, Kennebec County or York County Registry of Deeds.

Neither does there appear to be any records of the society at the Maine Historical Society, at Bowdoin College, or at any of the other historical societies and libraries in the state.

A careful search of the files of the newspapers of Portland and Hallowell from 1814 to 1818 has not brought to light any notice or advertisement of any performance by the society, though this would not necessarily mean that none was given, for many of the events of this period depended for their publicity on the distribution of what was then known as "small bills" on which was printed the announcement. These were tacked up on trees or posted in other conspicuous places as was the custom of the times. Of the men who were sponsors for the Handel Society of Maine, fortunately much has been recorded for they were all men well up, if not at the very top in their respective callings.

Of John Merrick, the first President of the Handel Society of Maine, a brief sketch will be found in the early part of this chapter.

Chief Justice Prentiss Mellen (1764-1840), Vice President of the Handel



PRENTISS MELLEN, VICE PRESIDENT OF THE HANDEL SOCIETY OF MAINE (1814). FROM A PORTRAIT BY JOSEPH B. KAHILL IN THE FEDERAL COURTHOUSE AT PORTLAND. BY COURTESY OF THE ARTIST.

Society of Maine, was the eighth of nine children born to the Rev. John Mellen of Sterling, Mass., in which town he was born. His mother was Rebecca Prentiss, daughter of Rev. John Prentiss of Lancaster. He received his degree at Harvard in 1784, and was a classmate of John Abbott, long a professor at Bowdoin. He practiced law in Biddeford; in 1804 he was appointed Chief Justice. He was a member of the Executive Council in Massachusetts in 1808, 1809 and in 1817; was delegate at large to the Presidential election in 1816, and represented Massachusetts in the Senate in 1817. He married Miss Sallie Hudson of Hartford, Conn., in May, 1795. Miss Hudson was a very accomplished young lady and it was her musical talents that were said to have first attracted his attention. Six children were born to them, all in Biddeford. Judge Mellen died at Portland.

John Abbott, Vice President of the Handel Society of Maine, eldest son of Capt. John Abbott and Abigail Abbott of the Rowley line, was born at Andover in 1759. He was described as "a scholar, a gentleman and a Christian." He studied at the Andover School, graduated at Harvard in 1784, taught at Phillips Academy, Andover, about three years, and was tutor at Harvard 1787 to 1792. He studied for the Divinity, but, on account of ill health, was unable to preach, and so engaged as cashier in one of the banks in Portland. In 1802 he was made Professor of Ancient Languages and Classical Literature at Bowdoin College and held that place for fourteen years, during the first three years of which he was the only professor at that institution of learning. When he resigned in 1816 or 1817 he was appointed trustee and treasurer and was a member of the faculty for about twenty-five years. In 1794 the college was granted five townships. One of Professor Abbott's duties was to look after this property. It was wild land and during his surveys he would be for weeks at a time in the trackless forests. The town of Abbott in Piscataquis County, it is stated, was named for him. He was noted for his benevolence and tenderness in regard to others. He died at Andover, July 2, 1843.

Dr. Samuel Emerson, Vice President of the Handel Society of Maine, settled in Kennebunk and practiced medicine there all his life. He was devoted to music, was proficient on the organ, sang tenor and played the bass viol and the cornet in the Parish Church Choir. He was also President of the York County Musical Association and was an orator

on many occasions. He wrote little papers on music for the *Village Visiter* of Kennebunk, printed about 1820. When LaFayette went to Kennebunk on his way to Saco in 1825 Dr. Emerson "drummed" in the parade, and was Chairman of the Committee of Arrangements on that auspicious occasion. He had enlisted as a drummer boy in the Revolutionary War at the age of eleven or twelve, and was then exceptionally large for his age. He died in 1851 at the age of eighty-six.

John Eveleth, Vice President of the Handel Society of Maine, came from Stow, Mass., in about the year 1800 and settled in Augusta, where he first formed a mercantile partnership with John Brooks. He afterwards became associated with Greenwood C. Child, and later with John H. Hartwell, under the firm name of Eveleth and Hartwell. He was, for many years, a deacon of the South Parish Church. The mansion which he built at the junction of State and Western Avenues, and occupied during his life time, became a hotel, known as the Central House. Deacon Eveleth married Sarah Hall of Harvard, Mass. He died at the age of seventy-six in March, 1848.

Horatio Southgate, the Treasurer of the Handel Society of Maine, was Register of Probate in Portland for twenty-one years. In 1823 he lived on Pleasant Street, near Ann Street (afterwards called Park St.), in that city.

Following shortly after the birth of the Handel Society of Maine came the organization of the Hancock Musical Association.

What is thought to have been the first notice of a meeting of this association appeared in the *Bangor Weekly Register,* January 8, 1818:

> The members of the Hancock Musical Association are hereby notified that a special meeting will be held at the dwelling house of the Rev. Jonathan Fisher, in Bluehill, on the second Tuesday of February next at ten o'clock A.M. to take into consideration any matters which may interest the society. Signed by order of the president, Allen Gilman, secretary.

No records have been found that would indicate the length of time that this old musical society existed, but it is believed that it was organized in 1816.

Whatever of glory was Maine's in her achievements in music, previous to 1820, she must share with Massachusetts of which she was then a part, but on March 15, in that year, Maine was admitted to the Union; another star was placed in the firmament of blue in the banner of America; and here the real history of music in the State of Maine begins.

# CHAPTER III

## The Music of the State of Maine

### First Period 1820–1835

*From north to south, from sea to sea,*
*State of Maine, my State of Maine,*
*Thy name shall ever honored be,*
*State of Maine, my State of Maine,*
*So guard it from all wrong decree,*
*Let there be none from blot more free*
*In this sweet land of liberty,*
*State of Maine, my State of Maine!*

### *The Beethoven Musical Society of Portland*

IN 1805 there had come to Portland from Dorchester, Mass., at the invitation of Rev. Elijah Kellogg, the young pastor of the Old Second Parish Church, a man to whom Portland owes more for its early musical progress than to any other. This was Edward Howe, a cultured gentleman and a thorough musician. His advent was unheralded and his announcement, in the *Eastern Argus*, of November 8 of that year, modestly set forth that he "Respectfully informs his friends and the public that he has taken the store owned by Gen. Wadsworth, near the hay scales, [now Monument Square] where he proposes carrying on the upholstery business in all its branches viz; stuffing sofas, easy lolling and parlor chairs, etc."

On taking up his residence in Portland Mr. Howe became choir leader and tenor singer at the Second Parish Church. Among his accomplishments he played the clarinet. He was an ardent admirer of Beethoven's music and, having practiced under the leading choral conductors of the Commonwealth, he was familiar with the music of the principal oratorios of the period, in a number of which he had appeared as soloist in the tenor roles. His ability to read music, rapidly and accurately, won for him the respect and admiration of the musicians of his day, and he soon became the acknowledged leader in Portland's musical affairs. So great an influence did he exert on the musical life of the city of his adoption that the beginning of Western Maine's future greatness, musically, can be dated from the hour that he arrived to take up his residence in the Forest City, for in the year eighteen hundred and nineteen, while the Province of Maine, in common with the other Provinces, Plymouth, Acadia, and Sagadahoc, were still component parts of "The Royal Province of Massachusetts Bay," through his efforts, there was organized what was, without doubt, the first successful society for the serious study of sacred music ever formed at Portland, and the first to bear the name of Beethoven in America.

The Handel and Haydn Society, as has been noted, had been organized in Boston four years earlier and had given its first complete presentation of an oratorio in 1818.

Not a few of the people who had come to Maine from Massachusetts had been affiliated with this association, and it was a natural consequence that an effort should be made, by these lovers of classical and sacred music, to organize a similar society in the principal city of Maine.

New Hampshire had already made a beginning in this direction and had a well directed association of amateur singers who gathered, annually, from

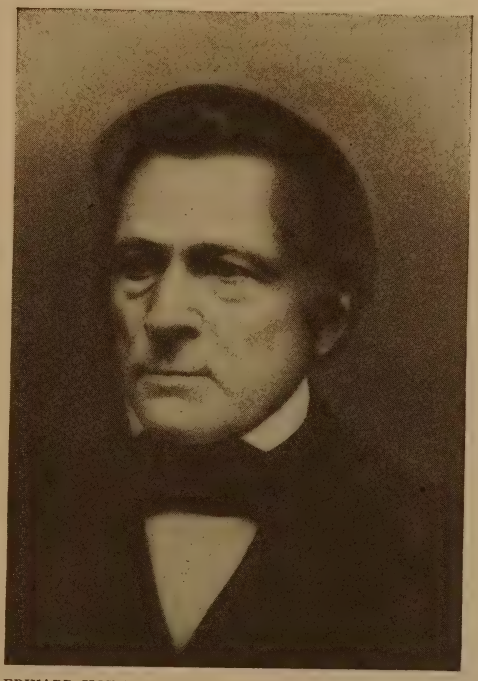
the various towns, at the assembling of the legislature, to give a choral concert, with instrumental and vocal soloists from the principal music centers of New England. The study of the works of Handel, Haydn, Mozart, Beethoven and other great composers was earnestly undertaken by these seekers after musical knowledge.

The influence of the Handel and Haydn Society was far reaching. Its unusually excellent performances of the works of the masters, the culture of its members, the music which was published through its aid, and under its patronage, all contributed to augment the desire of members and officers of other musical societies to excel in the presentation of oratorio, and gave an impetus to the study of classical music which could have resulted from no other agency.

In this year it was found that there were enough good voices in Portland to make it desirable to organize a chorus, especially as quite a number had acquired a sufficient knowledge of music to read it fairly readily.

The society immediately began the study of sacred music in the higher forms. Following the lead of the Boston society in its efforts to present a high order of music, they procured, from that body, some of its publications, and other works published under their direction, and endorsed by them, and applied themselves to mastering the intricacies of the numbers contained in *The Old Colony Collection of Anthems* (in two volumes), and the first Volume of *The Bridgewater Collection of Sacred Music,* as well as several works of greater value which had been produced by the parent society in Boston, under its distinguished director.

While their performance may have lacked finish and the majority of their untrained voices may have sounded harsh to a musical ear, it is said of their singing that "in accuracy of time, and in phrasing, they were entitled to much credit."



EDWARD HOWE, FOUNDER AND FIRST PRESIDENT OF THE BEETHOVEN MUSICAL SOCIETY, PORTLAND (1819), THE FIRST MUSICAL SOCIETY IN AMERICA TO BEAR THE NAME OF THE GREAT COMPOSER.

There must have been quite a few good voices among them, however, for a well-known local music critic of the period stated that the solo and duet numbers filled him with admiration.

The first officers of the Beethoven Society were: President, Edward Howe; Vice Presidents, Joseph Pope, John Patten; Secretary and Treasurer, Charles Morris; Trustees, John Patten, Charles Morris and Hosea Ilsley. The officers were the same in 1823.

One cannot but admire the courage of these enthusiastic people in their ambitious efforts to raise the standard

OLD PORTLAND ACADEMY. FIRST MEETING PLACE OF THE BEETHOVEN MUSICAL SOCIETY (1819). FROM AN OLD WOODCUT.

of music in this then far away seaport town, which according to contemporary reports, was, at that time, in desperate need, musically.

In order to get a clear understanding of the musical situation, at this period, one should go back, in imagination, to the beginning of the last century and try to picture some of the difficulties with which the inhabitants of old Falmouth, as Portland was formerly called, were struggling.

They had passed through many vicissitudes. Their town had twice been destroyed by the Indians (in 1676 and 1690); in October, 1775, it had been bombarded by Captain Mowatt in consequence of which it had been nearly eliminated from the map; it had hardly begun to grow again when the embargo of 1807 followed by the war of 1812 came on, during which, though Maine was at that time a part of the Royal Province of Massachusetts Bay, it had been left by the authorities of Boston unprotected and practically at the mercy of the enemy. The population could not have been over three or four thousand, judging by the census figures of the nearest dates available. Only a small percentage of the people were interested in the study of art or music and they had, in fact, been able to find little time for the development of the finer talents with which they may have been endowed; but notwithstanding the conditions adverse to the cause of music, locally, there was much that came from the outside world to encourage and inspire.

The work of the Boston and New York societies was an inspiration in itself, as well as an example, while the friendly rivalry, between the different musical societies of New England, did much to keep the interest from flagging.

Nor did they lack for exceptional material to study and to enjoy. There were the works of Handel, almost incomparable in their sublimity and grandeur; of Haydn, inspiring to a degree; of Bach with their deep religious spirit; of the divine Mozart with their burning tenderness; and of Beethoven, greatest of all instrumental composers, of whose "Hallelujah, God's Almighty Son" it has been written that, "In all sacred music it is difficult to find a choral number which can surpass it in majesty or power," and for whom, with rare discrimination, the members had chosen to name their society.

A few copies of "The Messiah" and "Creation" were owned by the members of the Beethoven Musical Society and selections from these works and

from Beethoven's "Mount of Olives" were studied and sung in concert.

Although the Napoleonic Wars, with their resulting embargoes, and the War of 1812, had completely paralyzed Portland's industries and well nigh exterminated the business interests of the town, it had brought those, who had become foolishly extravagant through a period of nearly two generations of unexampled prosperity, to serious reflection, and they had become disposed to direct their attention to things more durable than earthly riches, so that the serious study of classical music was eagerly undertaken by those musically inclined.

The first place of meeting of the Beethoven Society was in the old Academy Building on Congress Street, nearly opposite the First Parish Church, on the corner of Temple Street, on the site of which was later erected the old Congress Hall in which the Colonial Theater came to be located.

An advertisement of what is believed to have been the first concert at which the society made an appearance may be found in the daily papers of Portland under the date of September 7, 1819.

The citizens of Portland are respectfully informed that a concert of Sacred Music will be given at the Meeting House of the Second Parish to-morrow Evening to commence at half past seven.

PART I.

| | |
|---|---|
| Strike the Cymbal | by Pucitta |
| O. Come Let us Sing | Chapple |
| Hailstone Chorus from Israel in Egypt | |
| By Masters P. and J. Lewis | Handel |
| Child of Mortality | J. Bray |

PART II.

| | |
|---|---|
| Voluntary by Mr. Lewis | |
| Chorus | Mozart |
| Air | Stevenson |
| Hallujah Chorus | |
| by Masters P. & J. Lewis | Handel |
| Mount of Olives | Beethoven |

Although the Beethoven Society is unnamed in this notice, it is a fact that there was at this time no other musical organization in Portland, and from a comparison of the choral numbers performed on this occasion, with those given on the society's later programs, it is easy to believe that this was in reality their first public performance. It is, indeed, a significant coincidence that the final number performed at this concert was by the music master for whom the society was named.

The Mr. Lewis who played the organ voluntary on this program was the music teacher who had taken up his residence in Portland some years before, and the Masters P. and J. Lewis were his accomplished young sons.

OLD SECOND PARISH CHURCH ON MIDDLE STREET, PORTLAND, WHERE THE FIRST CONCERTS BY THE BEETHOVEN SOCIETY WERE GIVEN (1819), AND WHERE A COMPLETE STANDARD ORATORIO WAS FIRST SUNG IN THE STATE OF MAINE (1837). PEN AND INK SKETCH MADE FROM AN UNFINISHED DRAWING BY GEORGE A. GWYNN, A PORTLAND ARCHITECT (1858), WHO LIVED OPPOSITE THIS HISTORIC EDIFICE. ORIGINAL DRAWING LOANED BY WILLIAM W. MITCHELL.

"The Meeting House of the Second Parish," in which this, and several subsequent entertainments in which the Society took part, was located on the corner of Middle and Deer Streets, and between Deer Street and Moose Alley (afterwards Chatham St.). In 1788, when it was opened for public worship, it was just a plain two-story building with no spire or other ornament, but in 1793 an architecturally graceful clock-tower, containing a bell, was added, and it then became one of the most attractive buildings in the city. Its first organ was a small one, said to have been built by John K. H. Paine, but in 1820 "a new and more powerful organ" was purchased and placed in the building, and this the Beethoven Society was privileged to enjoy. The new organ was described as containing "five stops, a principal open Diapason, stop diapason, twelfth and fifteenth" and it probably had a single keyboard. It was not long before the Society found it necessary to have a hall it could call its own, and the members fitted up a room over the Bank of Portland for this purpose; and here they sang their first program on which the name of the new organization appeared, but though no copy of it seems to have survived the ravages of time, to the local journals of the day this generation is indebted for the information that in this new hall "the Beethoven's performed a few pieces of Sacred Music selected from the works of Handel, Beethoven, Purday and others on the evening of April 26th, 1820," just twenty-seven days after Maine had been admitted to the Union as a State; so at this concert was sung at least one number composed by the Michael Angelo of Music.

The Bank of Portland, a three-story brick building, large for that time, should not be mistaken by local historians and others for that of the Portland Bank of which John Abbott, Vice President of the Handel Society of Maine, was, for a time, cashier. The Portland Bank was a wooden building, formerly occupied as a dwelling, but later by that institution as a banking house and was thus used up to the time of its being removed (in 1806) to make room for the substantial brown stone front building which came to be occupied by the Canal National Bank.

Another concert by the society followed six weeks later, and four days after this concert the services of the Beethovens were given for the benefit of one of Portland's Worthy Charities, the Maine Charitable Mechanics Association.

In the fall of 1820 the Beethovens again moved into newer and probably still more commodious quarters. This time back to the Academy Building on Congress Street, the hall of which had an audience capacity of less than two hundred.

Concerts of sacred music were given by the Beethoven Musical Society on the evenings of February 16, March 9, April 13 and May 4 of 1821.

Although young in performance, the fame of the Beethoven Society of Portland had already begun to be spread abroad, as witness the following reference to the foregoing concert in the *Euterpeiad* (of Boston) of May 12, 1821, which also indicates the growing radius of musical activities, in the early part of the nineteenth century, in America:

It is headed, Musical Excitement.

During the last week we noticed the following Musical Performances that were to take place in the present month of May.

A Concert of Sacred Music, by the Beethoven Society, at Portland, (Me.) a grand Oratorio at Augusta, (Geo.) under the direction of Mr. James Hewitt, formerly of Boston; a select Oratorio at Providence, by the Psallonian Society,

under the direction of Mr. O. Shaw; a Grand Concert of Music, for the benefit of the musical fund at Philadelphia; the Grand Oratorio of "The Creation" by the Harmonic Society at Baltimore; a performance of Sacred Music, by the New Hampshire Musical Society, at Hanover, (N. H.) and in this town a Concert of Instrumental and Vocal Music for the benefit of Mr. Ostinelli; and the Public Oratorio by the Handel and Haydn Society of this Metropolis, for the benefit of The Howard Benevolent Society.

In October, 1821, the Society presented an ambitious program at a concert which was repeated by request about twenty days later. At these two concerts were sung Beethoven's Recitative, "How the Work of Man's Redemption" and his "Hallelujah Chorus."

No other announcement of a concert by the Beethoven Society appeared in the press of that year but in the first four months of 1822 four concerts of sacred music were given.

In October, 1822, the Beethovens were assisting performers at a concert given by the Ostinellis at the old First Parish Church, in which an organ had been installed in March or April of that year. Following is the announcement:

Mr. and Mrs. OSTINELLI have arrived in town and on WEDNESDAY EVENING, the 23d inst, will give an Oratorio in the Church of the Rev. Dr. Nichols. On this occasion the organ will be played by Mrs. Ostinelli. Mr. Ostinelli will lead the orchestra and introduce the solos on the violin. Members of the Beethoven Society and other Amateurs will assist in the performance.

Oct. 22, 1822.

Mr. and Mrs. Ostinelli who were destined later to become closely identified with music in Maine were musicians much sought after in the early twenties and the coming to Portland of this noted couple was no small event in music circles of the day.

A contributor to the Boston press in 1820 said of Mr. Ostinelli's playing at a concert there,

The exertions of this truly scientific and accomplished musician, were never more conspicuously exhibited, than on Thursday Evening, at Boylston Hall. The selections for performance were chaste and well arranged, the applause resounding from every part of the Hall, was reiterated in thundering peals. We have not room, at this late hour, to particularize the several masterly scintillations of genius, fancy, and taste, and can only add,

"He wak'd the soul by tender strokes of art,
He showed his genius, and he's won a heart."

Mr. Ostinelli was for a considerable period the first violinist of the Handel and Haydn Association of Boston.

In the early days of that society the president of the association was supposed to act as the conductor, but the chorus and orchestra invariably followed the time indicated by the leading violinist. Signor Ostinelli was a born musician and was recognized as one of the leaders in advancing the cause of music not only in Boston but in America.

Mrs. Ostinelli who, before her marriage, was Miss Hewitt of Boston, was at that time the organist of the Handel and Haydn Society of that city, and later became the organist of the First Parish Church in Portland.

Other concerts by the Beethovens at their hall in the Academy Building followed. On December 10, 1822, a concert was announced under the caption: Select Oratorio.

This was later followed by announcements of concerts which were to be held in January, February and March, 1823.

On January 1, 1824, the Beethoven Musical Society was legally incorporated by a special Act of Legislature.

After occupying the hall in the Academy Building for several seasons the society made a contract with a Mr. Gilbert, who had built a new brick block on Middle Street, to occupy a portion of that building, and purchased

a small, but remarkably sweet toned organ of its own. This instrument, made by Clementi in London, was used for the first time in a public performance at the dedication of their new hall in April, 1824.

The following notice is of interest, not only because it shows the progress of the society in its efforts to promote musical appreciation, but because it introduces for the first time in Portland daily papers editorial criticism of a musical program.

On Wednesday evening last, this Society gave their first Oratorio in their new Hall in Gilbert's Building,—a room very spacious and convenient, and handsomely fitted up for the purpose — and containing a most excellent organ, of great variety and sweetness of tone. A respectable number attended, though the storm had rendered the streets extremely unpleasant. We doubt not, at the next oratorio, should the evening be mild and fair, a full house will give animation to the laudable exertions of the Society. They deserve every encouragement; and it cannot be doubted they will command attention and liberal patronage. The pieces of music performed were judiciously selected and great accuracy in time was observed by all. Most of the solos were sung with much taste, delicacy and power. It may at this time be proper, respectfully to intimate that a great portion of the company assembled on these occasions, would be highly gratified with occasional voluntaries on the organ by Mr. Nolcini and Mr. Allen, at certain intervals during the evening. This would give relief to the vocal performers and display the powers of the instrument to much greater advantage than when played as an accompaniment in solos and choruses. To persons whose hearts and passions are rightly attuned, an evening spent at one of these oratorios is adapted to make good impressions and give pleasure, of a higher and more exalted nature than can be found at those places where it is often so eagerly pursued. We hope the taste and judgement of the Ladies and Gentlemen of this town will be manifested by a disposition to enjoy the "concord of sweet sounds" as often as possible, while they will have at the same time the satisfaction of reflecting that they contribute something to the assistance of those who are engaged in a good cause, and pursuing a praiseworthy object.

April 17, 1824.

The Mr. Allen to whom reference is made in this account of the concert was, without doubt, Silas Allen, who was at about this time in partnership with Charles Nolcini. Their rooms were on Middle Street. His name does not appear in any lists of members of the society, but it is apparent that he played the society's organ on occasion, and was not unlikely a member of the orchestra.

Their next announcement contains a mystifying statement which so far as is known has never been explained.

The Beethoven Society respectfully inform the public that they intend giving their last Oratorio (for the present season) on Friday evening next to commence at half past seven o'clock. The Society's organ will be played notwithstanding any report to the contrary.

CHARLES MORRIS, *Sec'ry.*

June 2, 1824.

Had some note of discord been struck in the hitherto harmonious progress of the society? Was there a controversy over the question as to who should conduct or accompany the singing on this occasion or had some one taken the key to the instrument and refused to allow the organ to be played unless the opposing faction came to his views, or had the sheriff served notice that the organ should not be played until certain debts of the Society had been provided for? May be the real reason was none of these. There appears to be no reference whatever to the incident in the newspapers of the day and it must be left to the readers' imagination to guess the solution of this musical mystery of more than a century ago.

In January of the following year members of the Beethoven Society gave a concert in the First Parish Church of Portland, and were favored with the following review by a local music critic:

On Wednesday Evening, Jan. 5th a Concert was given by the Beethoven Society, which was

attended by a more numerous and respectable audience than has been observed at any public exhibition of the kind we recollect to have witnessed in this town. The pieces for the evening's entertainment were judiciously selected and calculated to meet that variety of taste which may always be expected in a numerous company assembled on such occasions. The performances were in a style of exactness and excellence both as to time and manner, that called forth the most decided approbation from the more scientific, while they afforded an unusual degree of gratification to all who have a taste for refined enjoyments.

We are much pleased to find the efforts of this respectable Society which have been so long and so untiringly exerted to cultivate — we may almost say to create — among us a taste for church music of a pure and elevated style, have not only become crowned with a high degree of success as it respects their own improvement but that these disinterested and perservering exertions are justly appreciated by persons of judgement, character and influence in society. Such approbation and encouragement must be highly gratifying to the Society and an animating spring to a more invigorated pursuit of their favorite object;— since they may be sure that the approbation, as well as substantial patronage of any intelligent community will be liberally extended to them, whenever an appeal is made in their behalf.

The good effects of the advancement of this Society in their cultivation of musical taste, are not confined to their own circle, nor to the companies by whom their exhibitions are from time to time listened to;— since the members come from various religious societies and cannot fail to carry back with them and disseminate extensively a more correct and elevated standard of sacred music. In every point in which the subject is considered, we cannot but urge them to perserverance and wish them all reasonable success and abundant patronage.

*Advertiser,* Jan. 12, 1825.

The society was not without an occasional diversion in the way of recreation. There is a record of its holding at least one summer outing when, on July fourth, 1825, the members went to Diamond Cove on Hog Island (now Diamond Island) in Casco Bay for a holiday, where delightful hours were spent in strolling through the woods, visiting the Indian camps at Indian Cove, carving their initials on the old beech trees and enjoying the natural beauties of the island and where "at noon a chowder was partaken in the open air."

The following season opened on November 25 with a postponed concert, the notice of which was signed by a new secretary, Franklin Knight.

At the dedication of the new First Parish Meeting House, which took place on Wednesday, February 8, 1826, the society gave such an excellent rendition of its numbers that the following appreciation was recorded in the *Portland Advertiser,* February 26.

It ought not to be expected that in noticing events of this high religious import, occasion should be taken to bestow praise on any individuals who may have contributed in any manner to the devotional exercises of the day. It may not, however be considered out of place to remark, that connected with the powerful, energetic, and effective addresses to the heart and conscience which were comprehended the main part of the religious services; the musical performances by the Beethoven Society, were of a character to give strong force and intensity to the feelings naturally arising at such a religious assembly.

The organ which since the finishing of the new church has been set up and put in excellent tone by Doct. Bourne of Kennebunk, was on this occasion played by Mr. Nolcini with great taste and exactness of execution.

The music for the hymns, chorus and duets, it will be observed, were of his composition. It was pronounced by competent judges to be highly creditable to his well known professional talents.

In addition to this there was this unsigned "communication" in the same issue of that paper:

The music was all that could have been desired. The Parish are much indebted to the Beethoven Society who cheerfully contributed their powers of harmony to gladden the day and enrich its entertainments. The organ seemed conscious of the occasion, under the skilful and rapid touches of Mr. Nolcini. Among other lofty pieces of music performed, two hymns were sung, the former of the two was written by Dr. Nichols.

It is perhaps needless to state that Dr. Nichols wrote only the words to

this anthem. The music was composed by Mr. Nolcini.

Charles Nolcini did not, however, confine himself entirely to church music for among his compositions are preserved a number of pieces in lighter vein in sheet music form. In a volume in the Boston Public Library may be found:

"The Grass Hopper's Waltz," composed by Nolcini, Boston. Published by Henry Prentiss, No. 33 Court St. c. 1839. 3pp. "The subject of this composition was derived from the motions of the insects whose name it bears." It has a decorated cover of two large grasshoppers with the dome of the State House in the distance; "Les Sans Soucis, Galopade;" composee par Nolcini 1pp.

A march dedicated to new beginners; composed for the piano forte by Charles Nolcini. Op. 1 Boston, Published for the author by T. Spear, 21 School St. 3pp.

Charles Nolcini was organist for a time at the Second Parish Church as well as of the First Parish, and a teacher of Music and French and Italian languages. He was an Italian by birth, "a Musician of skill and rare taste," and a composer of more than local reputation. At the old First Parish Church he played as early as 1821 and continued as organist in the new church building until about 1826. He later became organist at King's Chapel, Boston.

He married a Miss Murray, "a mischievous, though talented young lady," according to John Greenleaf Whittier, who indited a poem to her over his autograph. Mrs. Nolcini afterwards taught music in Augusta. Prof. Nolcini was said to have been an entertaining companion and much sought after on account of his genial personality.

It should be noted that it was in the old First Parish Church a wooden building which had been moved back to make room for a more pretentious and durable stone structure mentioned above, that the first organ owned and used by the Parish had been placed. Its purchase had been authorized in 1821 when it was selected by Hon. Prentiss Mellen at the request of the Parish, at a cost of three hundred and fifty dollars.

The singers up to this time, it is believed, had been accompanied only by the clarinet, violoncello and bassoon.

At the time of the building of the New Stone Church the organ was removed from the "Old Jerusalem," as the wooden structure came to be known, and placed in the new house of worship. It was this organ which was played at the dedication of the New Stone Church, and to the strains of which the Beethovens raised their voices in praise.

This organ served the parishioners of the new church until 1853 when it was replaced by a more modern one.

The Beethovens gave five concerts in all during the season of 1825-26.

What is believed to be the last notice of record of any concert by them is found in the *Portland Advertiser* of April 11, 1826, and reads as follows:

ORATORIO

by the Beethoven Musical Society, the 4th for the season will be given to-morrow evening, Wednesday, 12th inst. at Beethoven Hall commencing at 7 o'clock. Holders of season tickets are requested to leave their tickets with the door keeper. Tickets for the evening may be had at the several bookstores and at the door. Lower floor 50¢. Gallery 25¢.

Apr. 11 F. KNIGHT, *Sec'ry.*

And so the swan song of the historic Beethoven Musical Society was sung, but not before it had blazed the trail for musical festivals to follow which would surpass in grandeur the most imaginative dreams of the members of this notable society of more than a hundred years ago.

On the disbanding of the Beethoven Society Mr. Howe purchased their or-

gan and retained possession of it until 1866 when it was burned with the house in which it stood, in the great fire of that year. It is said that Mr. Howe generously assumed and paid the debts of the society.

While many of the concerts by the Beethoven Society were announced as "Oratorio," it is not believed that the society ever performed a complete standard oratorio, but, rather, selections from a number of them.

In 1826, the year in which it is said the society disbanded, John Patten was serving as President of the Beethoven Musical Society, Edward Howe and Joseph Pope as Vice Presidents and Franklin Knight as Secretary and Treasurer.

Looking over the list of great composers from whose works the selections on these programs were chosen it is interesting to note those who were contemporary musicians of the day, and what of their works had been published and used here.

While Handel, Haydn, Bach and Mozart were of a generation gone, as also were Gluck, Piccini and others, Beethoven, who, at the time of the organization of the society which had taken his name, had already completed his famous "Seventh Symphony," was at the apex of his career. He was also living, it may be noted, at the time the society disbanded (1826). Franz Peter Schubert had begun composing in 1812, though his first songs were not published until 1821. Vincenzo Bellini had not begun writing his operas, so "Norma," "I Puritani" and "La Sonnambula" were still in embryo. Carl Von Weber was still unknown to fame, though it came to him two years later when "Der Freischutz" was produced; but it is hardly to be thought that any New England choral society of that day would have undertaken the works of Bellini and Von Weber, even had they lived in an earlier period, as the singing of operatic selections by good Christian people was, at this time, almost unheard of on this side of the water. Indeed, the people of this period were as a whole deeply religious and most of the churches positively forbade the singing of those songs which were not for the glory of God.

Then there was the galaxy of European artists whose fame had already crossed the Atlantic. News of the enthusiastic receptions that were being given Ignaz Moscheles (afterwards teacher of Mendelssohn and Thalberg), in Germany and Paris in 1819 and 1820 was brought over by packet to New York and Boston and found its way to Portland by stage. Mayerbeer, who had begun composing operas in 1812, had produced six of them from 1820 to 1824, though "Robert Le Diable" did not appear until 1831, nor did "Les Huguenots" (that opera which created a furor seldom accorded the work of any artist musician) until 1838. Paganini had already excited the wonder of the world by his masterly playing of the king of instruments.

Rossini had made his first public appearance as a composer when in 1810 his first opera was performed. ("Tancred" had been produced in 1813, and "Otello" in 1815, but "William Tell" was not produced until 1829.) Vogler, immortalized by Browning, was still the talk of the world as an organist, though he had died five years before the organization of the Beethovens.

One can get some idea of the music we are privileged to enjoy, but which the Beethoven Society and others of this period had to forego when it is known that in the year 1820 Mendelssohn was but eleven years old, Johann Strauss but sixteen, R. Schumann but ten, Franz Liszt but nine, Flotow but

eight, Wagner and Verdi but seven and Gounod only two years of age, while Clara Schumann and Pasdeloup (the afterwards famous Parisian conductor), were still in their first year of babyhood. Jenny Lind, whose fame later encircled the globe, was not born until the year in which Maine became a state.

In these days when a large percentage of all choruses runs to femininity it is interesting to note that considerably more than half of the members of the Beethoven Musical Society were of the sterner sex.

The following list contains the names of the members of the Beethoven Musical Society from the date of its beginning to its close, although they were not all original members nor were they all members at the same time. No list of the original members is now available, it is believed.

*Sopranos:* Harriet Bagley, Priscilla H. Bartlett, Martha Beckett, Mary Bryant, Parmelia Baker, Mary Ann Bartlett, Eliza Ann Capen, Betsey Carter, Sarah Carter, Sally Clary, Sarah Dorrance, Charlotte Freeman, Hannah Humphrey, Harriet Jones, Mary Lambert, Sarah Low, Elizabeth Noyes, Harriet Plummer, Louisa Polleys, Harriet Tucker, Abigail Williams, Mrs. J. F. Weeks.

*Altos:* Almira Hale, Rebekah Hale, Ferdinand I. Ilsley, Frances Richards.

*Tenors:* John W. Clark, James Dresser, Nathaniel Ilsley, Francis L. Ilsley, Edward T. Ingraham, James Kimball, Jeremiah Kimball, Charles H. P. McLellan, William Small, Charles Tibbetts.

*Basses:* Ira Berry, Leonard Billings, Dexter Brewer, William Davis, Oliver Everett, Isaac Gage, John B. Hudson, Hosea Ilsley, Benjamin Ilsley, Joseph H. Kellogg, Franklin Knight, Peter Lunt, Frederick Merrill, Charles Morris, Charles Monroe, William B. Sewall, Ebenezer C. Stevens, Stephen Swett, Daniel Smith, John Trowbridge, Loring Varney, Joshua F. Weeks, Joseph B. Walton.

*Orchestra:* William Knott, 1st violin; John Patten, 2nd violin; Joseph Pope, violoncello; Edward Howe, clarinet; David Brewer, bassoon; James D. Hay, flute; A. H. Jenks, flute; Henry Poor, flute; Nathaniel Deering, flute; Charles Nolcini, organist.

These hardy pioneers in the study of oratorio, and other forms of sacred and classical music in Maine, are worthy of more than passing mention. The name James Dresser among the list of members means nothing to the reader today, but is it not something to know that James Dresser was more than a name, that he had a "fine tenor voice" and that his days were spent in the ropewalk where,

> In that building, long and low,
> With its windows all a-row,
> Like the port-holes of the hulk,

he, with his fellow employes, did, like

> Human spiders, spin and spin
> Backward down their threads so thin
> Dropping, each a hempen bulk,

while,

> At the end, an open door
> Squares of sunshine on the floor . . .
> Lit the long and dusky lane

as, perhaps, like the potter in Keramos, he sang as he worked and maybe

> at times,
> Whistled a tune between the rhymes,
> As a melodious interlude.

This, then, is the excuse for presenting here such details as have been obtainable, from authentic sources, of the members of the chorus of this musical society which was already in existence when Maine became a state. Greater interest will attach to these names when it is known that from the ashes of the Beethoven Society sprang the Portland Sacred Music Society, as later, from the Sacred Music Society was developed the Haydn Association, from the members of which, in the process of evolution, came forth the nucleus of the great Maine Festival Chorus, which for thirty years was the chief annual musical attraction of the State.

Edward Howe, the founder and first President of the Beethoven Musical Society, and one of its incorporators, was not only held in high regard because of his musical ability, but he en-

joyed the confidence of the commercial men of Portland as well. He was born in Dorchester, Mass., in July, 1783. At the age of seventeen he left his father's brick yard in Boston and, in 1805, came to Portland. He served the city of Portland for a time as a member of the Board of Aldermen, and was largely instrumental in forming the Portland Gas Light Company of which he later became President and was for many years one of its Board of Directors. His store, for the greater part of the time, was located at No. 5 Merchant's Row, which curiously enough later became the site of the Portland Gas Light Company's office. He resided on Cross Street for more than fifty years, until his house burned in the fire of 1866. For more than seventy years he was a Mason. It was said of him that "his charities were hearty and liberal." There were but six older Masons in the country at the time of his death, which occurred in January, 1877.

John Patten, Vice President, and later President of The Beethoven Musical Society, and one of its incorporators, was a member of the school committee and an innholder, and resided at what was then the corner of Middle and Beaver Streets (Free and Brown), He was one of the most active members of the society, rarely, if ever, absent from its meetings. He is listed as "second violin," though his being the only violin in the orchestra for most of the time he oftener played first violin part. He is said to have "played smoothly and with good intonation." He was born in 1788 at Biddeford, on the farm on the Biddeford Pool Road which bears the family name. His daughter, Caroline, who later became the wife of E. Reddington Mudge of Boston, was "an accomplished performer on the violin" and had "a voice which gave much pleasure." Two other daughters were Mrs. Abigail Ward, who resided in Saco, and Mrs. Augustine Haines, who lived for a time in Portland, while a son, Charles R. Patten, conducted a Commercial School in Saco. Mr. Patten was a genial and companionable man, and one of the most popular bonifaces of his day. He died in Portland in 1834.

Joseph Pope (1788-1852), a Vice President of the society, was a Notary Public and the Town Clerk. He was also an officer in the Cumberland Bank on Exchange Street and had a store at No. 4 Mussey's Row for the sale of English and American manufactured goods. He resided on the corner of Gray and State Streets. He played the violoncello in the orchestra.

The old cello played by Mr. Pope has long been in the possession of John T. Fagan, Esq., of Portland.

Charles Morris (1792-1840), the first Secretary of the society, and also one of its incorporators, was a member of the School Committee. He was one of the firm of Morris and Haines on Maine Street. His house was located on Green Street (later changed to Forest Avenue).

Hosea Ilsley, one of the original directors of the society, lived on Cumberland Street and afterwards on High Street. He had a wonderfully rich and powerful voice and was the society's principal bass soloist. He was born in Newbury in 1799, and was the son of Joseph Ilsley. He came to Portland in 1807 to live with his uncle for whom he was named. He learned the painter's trade and became associated with Stephen Noyes under the firm name of Noyes and Ilsley. He was a member of the Second Parish Choir with Edward Howe. He was prominent in politics, represented Portland in the legislature of 1838 and later, on moving from Portland, became Mayor of Chel-

sea and held many important offices under State and Federal authority. He spent five years in revising and copying the Colonial Records in Massachusetts. He married Abigail Neal in 1818, and after her death married Abigail Williams in 1826. He was the father of twelve children. His brother Joseph Ilsley was long a resident of Portland. He died in Chelsea in 1887.

John W. Clark was a cabinet maker and resided at Church Street.

James Dresser was a cordwainer. He was employed at the rope walk on Maine Street (Congress Street) near Stroudwater and lived on Fore Street. He had a fine tenor voice, and, as a soloist, was very popular with his audiences. He died in 1862 at the age of fifty-five years.

Jeremiah Kimball, one of the incorporators of the society, was a grocer at No. 3 Columbian Row, Middle Street, and lived on Cross Street. He died in 1848 at the age of forty-six years.

James Kimball was a grocer on Center Street and lived on Court Street (Exchange). He died in 1855 at the age of fifty-five years.

Nathaniel Ilsley (Nathan) was a cabinet maker at Union Street and resided on Mayo Street. He was born in 1781 and died in Chelsea, Mass., in 1870.

Benjamin Ilsley, Jr. (1795-1880), was a selectman, a surveyor of mahogany, a cabinet maker and had a shop on Union Street. He lived at the corner of High and Danforth, and was President of the Maine Charitable Mechanics Association.

Ferdinand I. Ilsley, one of the younger members of the society, having joined when about seventeen years of age, was the son of Nathaniel Ilsley. He is said to have had "a fine alto voice," and became a teacher of vocal and instrumental music in Newark, New Jersey.

Edward T. Ingraham was a grocer and had a store on Fore Street. He lived on Congress Street and died in 1828.

Charles Tibbetts, a dealer in boots and shoes, was born in Dover, N. H., in 1800 and died in Portland in 1883. He is said to have had "a pleasing tenor voice and pretty good taste in music."

William Small (1786-1879) was a cabinet maker at Mr. Haskell's on Congress Street on which he also lived.

Charles H. P. McClellan was also one of the younger members of the chorus. In 1830 he became a practising physician with an office on Federal Street and later moved to Massachusetts.

Oliver Everett (1766-1863), one of the incorporators of the society, was one of the grocery firm of Everett and Steele on Maine Street near Green and lived on Free Street.

Leonard Billings (1793-1872) was for many years connected with the management of the steamer that ran between Boston and Portland.

Joshua F. Weeks (1793-1875) was a member of the grocery firm of Weeks and Freeman on Hay Market Row, Middle Street, and lived on the corner of Fore and King Streets (India).

Franklin Knight, Secretary and Treasurer of the society in 1826, was one of the grocery firm of Knight and Hunt and was a dealer in wood on Central Wharf. He lived on Federal Street.

Joseph B. Walton was proprietor of a shoe store on Union Street and lived on Federal Street. He died in October, 1831.

John Trowbridge was a butcher on Jefferson Street (Brackett).

Peter Lunt was a grocer on Middle Street near Plumb (Plum). He lived on the corner of Cumberland and

Franklin and died in 1861, at the age of seventy-four years.

Charles Monroe was another of the younger members of the society. In 1830 he was in business as a trader with an office at the head of Central Wharf. He later moved to Medford, Mass.

Stephen Swett was Deputy Sheriff and Coroner and lived on Congress Street. He died in 1849 at the age of sixty-nine years.

Ebenezer C. Stevens (1794-1865) was a tailor in Merchants Row on Middle Street and resided on Wilmot Street.

Isaac Gage kept a boarding house on Middle Street near the Second Parish Meeting House. He died in 1826 at the age of sixty years.

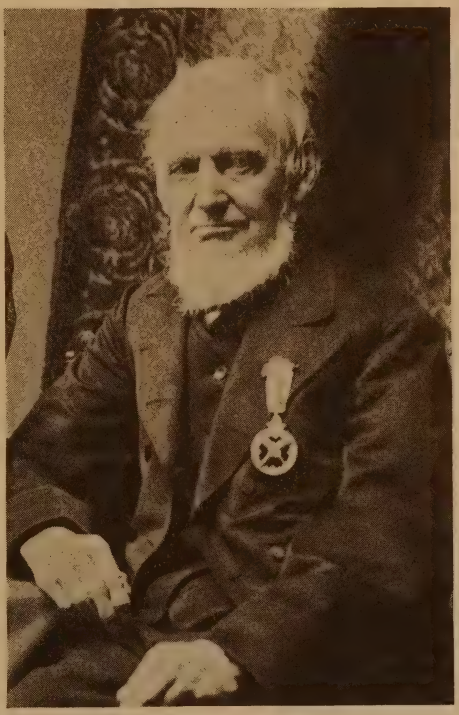
Daniel Smith was a joiner and lived on Cumberland Avenue. Little is known of him except that he was one of the society's bass singers.

Ira Berry (1801-1891), one of the publishers of the *Portland Daily Advertiser,* was a music critic and author of *A Sketch of the History of the Beethoven Society of Portland,* published in 1888. He was born in Durham, N. H., and died in Portland. He was the son of Stephen Berry and was for many years the Grand Secretary of the Masonic Grand Lodge of Maine.

William B. Sewall (1782-1869) lived on State Street. In 1827 he was practising law in an office in the Cumberland Bank Building.

John B. Hudson (1799-1881) was a painter by trade and lived on Church Street.

Loring Varney was a cabinet maker on Court Street and lived on the corner of King and Fore Streets, afterwards on Silver Street. Mr. Varney was a police officer, and town constable. He died in 1847 at the age of fifty-four years.



IRA BERRY, EARLY MUSIC CRITIC IN PORTLAND AND CHARTER MEMBER OF THE BEETHOVEN MUSICAL SOCIETY.

Joseph H. Kellogg died in September, 1870, aged sixty-four years.

Dexter Brewer was a grocer in partnership with his brother David. Their store was located at 1 and 2 Market Square (Monument Square), at the corner of Center Street. He later became proprietor of the Brewer House in Stroudwater.

James D. Hay, one of the flutists in the Beethoven orchestra, was organist at the Second Parish Church in 1821 and a music teacher by profession.

Henry Poor, one of the flutists in the orchestra, was proprietor of a dry-goods store at No. 3 Union Row, Middle Street. He lived on Hampshire Street.

Nathaniel Deering (1791-1881), a flutist in the Beethoven Orchestra, was the head of one of the old Portland families. He was a commission merchant with an office on Long Wharf, and lived on Cumberland Avenue. He was the son of James Deering and was a well-known humorist and magazine contributor of his time, as well as a poet and playwright.

David Brewer, bassoon player in the Beethoven Society Orchestra, was the senior partner of the firm of David and Dexter Brewer.

A. H. Jenks, a flutist in the Beethoven Orchestra, was employed as a clerk at T. Fletchers' store on Fore Street.

William Davis in 1817 conducted a singing school in Portland.

Francis L. Ilsley, son of Nathaniel Ilsley, became a teacher of vocal music. In 1834 he taught in Portland where he lived on Franklin Street, but later moved to New York where he continued in his chosen profession and died in that city.

Of Frederick Merrill nothing definite is recorded.

Harriet Bagley was believed to have been one of the members of the Beethoven Society. She became the wife of John B. Hudson.

Parmelia Baker (1803-1837) was the daughter of Abel and Nabby Baker. She married Phineas Towle, a joiner, who had a shop on Federal Street.

Martha Beckett married John F. Fraser of Day and Fraser. She is said to have had a voice "of more than ordinary power and compass." For many years she lived alone on Pearl Street where she cultivated flowering plants from the sale of which she gained her livelihood. She died in 1870 at the age of sixty-six years.

Priscilla H. Bartlett married Enoch Sawyer, a blacksmith, whose shop was on Railway Wharf. She lived on Federal Street.

Mary Bryant married Joseph Bradbury of Mason & Bradbury. They lived on Hancock Street.

Eliza Ann Capen (1804-1846) was a widow and resided on Cumberland Street near Chestnut. She afterwards became the wife of Charles Tibbetts, a member of the Beethoven Society.

Betsey Carter married W. Kimball, a morocco dresser on King Street. They resided on Federal Street.

Sarah Carter became the wife of H. K. Kingsley.

Sally Clary (1805-1859) married Edmund Winship, a clerk at Martin Gore's Hat Store on Middle Street. They lived on the corner of Church and Federal Streets.

Mary Ann Bartlett (1803-1887) married Benjamin Fernald. Together they conducted a private school for several years. After Mr. Fernald's death she married the Rev. Hobart Richardson and again became a widow.

Sarah Dorrance, who is spoken of by a contemporary as "a most estimable lady," lived until about the year 1840.

Charlotte Freeman, one of the best singers in Portland in her time, was the daughter of Deacon Samuel Freeman and was born in 1800. In 1827 she was married to the Rev. John Boynton, a Congregational minister who died in Delaware in 1876, as the result of an accident. She was the leading soprano of the chorus and the principal soloist. After her husband's death, she journeyed to California where she made her home at Calistoga.

Rebecca Hale was possessed of a rich contralto voice, and was also one of the principal soloists of the Beethoven Society. She married Nathaniel Fernald, who was employed as cordwainer on Exchange Street and lived on Pleasant

Street. She died in 1875 at the age of seventy-five years.

Almira Hale was the wife of Silas Hale, a cordwainer, who lived on Oak Street.

Hannah Humphrey, one of the leading sopranos of the Beethoven Society, lived until 1883 and attained the age of eighty-five years.

Harriet Jones became the wife of Joseph Pope.

Elizabeth Noyes married Ebenezer Robinson, a shipmaster, who lived on the corner of High and Pleasant Streets.

Harriet Plummer married Loring Varney, a member of the Beethoven Chorus.

Louisa Polleys (1803-1878) was married in 1826 to George W. Smith, who survived her by many years.

Frances Richards became the wife of Calvin Dana, an apothecary on Fore Street. They lived on the corner of Congress and Hampshire Streets.

Abigail Williams married Hosea Ilsley, one of the trustees of the Beethoven Society.

Elizabeth Weeks was the wife of Joshua F. Weeks, a grocer whose store was on Fore Street. They lived on King Street. Mrs. Weeks died in 1883 at the age of eighty-eight years.

William Knott played first violin in the orchestra of the Beethoven Society, in its early days, and was considered "a Master Player" on that instrument to which he was much devoted. He was a likeable person and was generally loved by the members of the society.

Time, the cruel comedian, is apt to play sad pranks with the lives and destinies of those who become so absorbed in their art that they overlook the necessity of providing against the day when weakening nature unfits them for the tasks they so much loved, and so it was with William Knott. In the fall of 1863 he died in an attic in a dilapidated house in Boston, friendless and alone, except for the presence of a fellow member of the Beethoven Society who happened to learn of his illness, too late to be of other service than to spend with him his last hour on earth.

Who shall say that in the days of his bitterest poverty he did not find, in the music of his beloved violin, affluence in his penury, vigor in his infirmity, companionship in his desolation, and consolation in the hour of his desperate need!

These early Maine singers were not professional musicians, but were, for the most part, just plain working folks, mechanics and tradespeople, busy for hour after hour each day in humble occupations which led them along prosaic paths, but they had found in studying for the purpose of developing a true appreciation of good music, adequate compensation for every moment spent in the endeavor, and music, in their lives, grew to be like a wonderfully woven tapestry which formed a richly colored setting to soften the petty tyrannies which daily beset them in the eternal struggle for material existence, and which ever seemed destined to be, as they always have been to the members of the human family, harshly prominent in the foreground of the diorama of life.

All honor to these men and women and others like them in other towns in the State, who, by their sacrifices, did so much for the cause of music in the early days of Maine's statehood.

Who of us today would leave our fireside of a stormy winter's evening to go to a hall so poorly heated that the air would be nearly as chill as the out of doors, and so poorly lighted that it would be difficult to read the notes on the pages of the psalm tune books, and so poorly ventillated as to be almost

suffocating! He who has never seen the dim light given out by a sperm oil lamp or tallow candles, such as were made before paraffine was used in the manufacture of them, has no conception of the difficulties which attended the attempts at lighting public places during that period in American history. One naturally thinks of the people of this time as using kerosene oil for lighting, but petroleum was not discovered until 1858, and coal for heating was unused, if not unheard of, in America, until sometime between 1820 and 1830. Every house had its huge fireplace, but many of the churches and public places were unheated.

In 1822 a number of the members of the famous South Parish Church in Augusta, who desired to see an improvement in the music in their church, engaged a Mr. Holland of New Bedford, Massachusetts, to go to that city and settle there as a professor of music. Early in 1823 Mr. Holland opened up a school "for the improvement of psalmody," which he advertised would be taught "on a new system," and in March his singers "took seats with the choir." He gave his attention to the teaching of the piano and created an interest in music that led to the purchase of the first organ in the town. This instrument, made in England, was procured at a cost of five hundred and fifty dollars. The money for this purpose was raised by popular subscription. The Sunday following its installation (1823) the organ was played by Mrs. Ostinelli. She had married Mr. Ostinelli but a few months before and they were supposed to be on their wedding tour. On September 19, 1822, an "Oratorio of Sacred Music" was given in Augusta for the benefit of and under the direction of Mr. Holland. On September 25 another concert was given, at which Mr. Ostinelli played two selections on the violin. It is said that these were the only concerts of their kind given in Augusta during this period and for more than thirty-five years thereafter. Mr. Ostinelli was born in Italy and was educated there. He spent several years at a conservatory in Paris where he studied under some of the first masters of the world. Mr. Ostinelli, as an orchestra leader and violinist, so it is stated, was without a peer in America at that time and played only music of the highest order. He was very jealous of his reputation and became exceedingly angry if anyone referred to his instrument as a fiddle. When importuned by a lady to play for dancing, which followed one of the entertainments at which he performed, he deliberately cut the strings of his violin and said "verree sorree, verree sorree, madame you see I can no play!" Nearly thirty-seven years after these concerts were given in Augusta an equally talented musician, Madame Biscaccianti, sang in Meonian Hall in that city. This was in June, 1859, and the singer was the daughter of Mr. and Mrs. Ostinelli.

Madame Biscaccianti, or Elise Ostinelli, as she was known when a girl, lived in Portland for a time and became well known in Boston. She later resided in San Francisco and afterwards went to Rome where she died "in suffering and in want."

Mr. Holland remained in Augusta until September, 1823, when he returned to New Bedford. It is said that his influence on the musical life in Augusta is felt to this day.

In 1823 Cyril Searle was temporarily located in Augusta and he continued the excellent work which had been started by Mr. Holland.

At the various public events through the years which followed, music of a suitable and dignified character found

a place on many programs. On October 11, 1825, at the sixth anniversary of the Augusta Union Society, held in Mr. Tappan's meeting house, Alfred Redington sang lines written for the occasion "with much taste."

Music also had a prominent place in some of the homes in Augusta at this time. There is authentic information that those passing by the house of Schubael Pitts, which was situated on the main street, would stop to listen to the singing by a son and daughter of the house.

Other musical societies in the state were already sharing honors with the musical organizations of Augusta and Portland.

A lively account of the music in the old church at Gorham in 1821 is found in one of the histories of that town. At that time, there being no organ in the church, instrumental musical accompaniments were furnished by bass viols, violins, cornets and flutes. As there was no opportunity for feminine or masculine display except for those who sat in the singers' seats, it seemed as if all, whether they sang on or off the key, wanted to belong to the choir, and there were not nearly enough seats to accommodate all. Some of the applicants were considered too aristocratic to sing in the choir, and some not sufficiently so. Such a tempest was stirred up that two separate singing societies were organized. One was called the Handel Society and the other the Haydn. The weekly meetings of one society were held at March's Hall, while the members of the other society gathered weekly in Hunt's Hall. The Haydns were successful, in this battle of music, in getting possession of the singers' seats. The members of the "outs," as the Handels were called, included many of the best singers in the town, and, in order that they might have a place in which to sing, a subscription list was started for a Free Meeting House. So successful were the proponents of the Handels that before the year was out the Free Meeting House was completed on a lot which had been donated by Alexander McLellan, and the Handels proudly occupied the singers' seats in the new church. Methodist, Universalist and Baptist preachers expounded their beliefs from the pulpit and the Handels sang for them all, a rare occurrence for those days when creeds and dogmas and intolerance predominated.

*Portland Handel and Haydn Society*

With the passing of the Beethoven Society the interest in sacred and classical music in Portland did not seem to wane, at least not for any extended period. On the contrary, to the musical enthusiasts of the day, it seemed all the greater reason for increased energy and effort to sustain and develop the interest already created in the study of oratorio. In December of 1828 appeared a notice that would indicate that a new musical organization in Maine's metropolis was already under way. This notice was signed by the Secretary, E. Richardson, and "reminded" the members of the Portland Handel and Haydn Society that their "regular meetings will be holden in their Hall every Tuesday at ½ past 6 o'clock."

In the early fall of 1829 this society presented its first program at Beethoven Hall. Of this concert the critic on one of Portland's daily papers said, "The performances by the Handel and Haydn Society on Wednesday evening were received with great approbation by a respectable audience. The lovers of good music were highly gratified. We hope that the patronage extended them that evening will induce them to continue their public concerts."

A concert was given by the Handel and Haydn Society for the benefit of the Portland Wood Society in February, 1831, at the "Stone Church" (First Parish), and repeated, a week later, for the benefit of the same society.

The following communication to a Portland daily of February 11 indicates that the concert was successful financially, as well as artistically, for the net proceeds of these two concerts was in the neighborhood of two hundred dollars.

> The performance on Thursday Evening last at the Church of the First Parish afforded a rich entertainment to the large assembly that attended and gave increased interest to the occasion. The first parts were well sustained and the house was filled with harmony. The town is deeply indebted to the ladies and gentlemen who have thus a second time volunteered their services and exerted their musical powers in the cause of humanity and benevolence. We hope and trust that they will not be weary in this well-doing while so many hundreds are prompted to aid them by listening to their strains. These concerts show us how easy it is to render the best feelings of the heart and in the performance of duties, it dictates more and more pleasantly by such sweet and delightful association.
>
> (signed) A Lover of Music.

Although the name of the society does not appear in any of the notices, it is more than probable that these two concerts were given by the Handel and Haydn Society of Portland, and nowhere is the name of any officer, other than the Secretary, to be found in the daily papers of that period.

Some of the churches were exceedingly slow about overcoming their prejudices against instrumental music in places of worship.

At a concert of ministers held in the Freeport Congregational Church in 1805, it was voted unanimously to exclude musical instruments, especially the bass viol, for church worship.

About 1821 an attempt was made to introduce a bass viol into the meetinghouse in Brunswick, but one of the influential members said he wouldn't "hear a fiddle in God's house," so no further effort was made in this direction.

From the time that Col. James W. Webster was first connected with the choir of the old First Unitarian Church in Belfast, that old meetinghouse, which had been established in 1796, was noted for its music. Although the first settlement of the town, which had been made in 1770, had been broken up by the British, nine years later, and the place was again invested by the enemy in 1815, still the good people of the settlement found time for the development of music in its choirs, along with the cultivation of things spiritual. As early as 1822, when William Moody was accompanying the psalm-singing with his old bass viol, Colonel Webster had become connected with the First Church choir.

At that time the leading soprano was Eliza Watson; tenor chorister, William Moody; and the leader of the bass, Dr. Herman Abbott. With them were associated Elizabeth Moody and Dr. Hollis Monroe.

Immediately succeeding this choir Isaac Dunham was chosen chorister. Mr. Moody returned to his viol for a time and was assisted by Dr. J. P. Alden, John White, H. N. Palmer and William Quimby, who played the violoncello. James White was leader of bass, Grace Ulmer, leading soprano, and Alice Towle, principal alto. From 1822 to 1835 the bass viol was played by William Quimby. In 1825 Oliver A. Washburn, afterwards of Bridgewater, was elected chorister. He served until 1827, when Colonel Webster was elected to the position of chorister, which he retained for thirty years, except for a few months in 1841.

During the early years of Colonel

Webster's leadership the choir was "graced by numerous superior and distinguished singers," among whom, until 1842, were Mrs. J. P. Alden, Mrs. Hannah Cushman, Sarah E. Whittier, Harriet S. Osborn, H. N. Lancaster, T. H. Greeley, W. O. Poor, Joseph Wheeler and Albert Bingham.

Occasional members of the choir from 1823 to 1835 were Major P. R. Hazeltine, James P. White, Sherburne Sleeper, E. T. Morrill, Daniel Haraden, Albert G. Jewett, Mary Palmer, Eunice E. Edmunds, Eliza and Susan S. Kimball and others.

Dancing was in vogue in Belfast as early as 1806. Assemblies soon came to be held at the Old Huse Tavern, corner of Main and High Streets. The usual attendance was about thirty couples.

In 1808 subscription dances were inaugurated at which music was furnished by a single musician.

In the following years Academy Hall was used for assemblies, at which Major Jack Douglass furnished the music.

In May, 1835, a contract was made in Newburyport for an organ for the First Unitarian Church of Belfast. This instrument was shipped on the ill-fated schooner "New Packet" which, on the fifth of June, 1835, went ashore near the mouth of Penobscot Bay, within thirty miles of its destination. Fortunately the organ had been purchased on such terms that it was not to be paid for until delivery, so its loss, financially, did not fall on the members of the church. The crew and passengers, among whom, strangely enough, was Colonel Webster, were rescued. Another organ was immediately purchased from Henry Urban of Boston and it was first played in the following month. Frederick N. Palmer was the first organist and held that position for a period of one year. This organ served the people of the First Unitarian Church until 1848, when it was replaced by a larger one which had been built by George Stevens of Boston, at a cost of thirteen hundred dollars. The old instrument was sold for four hundred dollars.

The story of the Belfast choirs after 1835 properly belongs in another chapter and will be found on some of the succeeding pages.

*Watts' Collection,* with its "Sacred Poetry selected by the Rev. Jeremy Belknap, D.D.," was used in the new meetinghouse in Belfast as early as 1821.

The Handel Society of Bath was organized about the time the Beethoven Musical Society came into being, and, in 1821, its officers were Doctor Benjamin D. Bartlett, President; William Sewall, Vice President; Rufus Buck, Secretary.

Good progress in music was, in the meantime, being made in some of the smaller towns of the State.

Of the Congregational Church in Cumberland (1819), it is said, the parents rode on horseback, the good-wife on the pillion, the children going on foot and cutting across lots to the church, where the half frozen worshippers sat through a sermon an hour long and a prayer which lasted another hour, but the music consisted of "the singing of the good old tenor stamp performed by good natural voices in the popular tunes of the day."

The Town of Cumberland may well be said to have been a musical center at this time, for as early as 1829 the Philo Harmonic Society was assisting at concerts and public functions in that and nearby towns.

In this year the Philo Harmonic Society sang several numbers at the fourth of July celebration, including two odes, "Swell the Full Anthem" and "The

Liberty Tree," as well as a number of hymn tunes.

A critic says: "The Singing of the Philo Harmonic Society was performed in an animated and judicious style, which we have seldom heard surpassed."

It is known that a society for the study of choral music was in existence in Brunswick as early as 1825. This was the "Hayden Society," spelt with an "e" in the old histories of the town; and was followed in 1829 by the Mozart Society, which, it was stated, was "founded for the cultivation of musical tastes and social intercourse." Its meetings were held in the Tontine Hotel, the Maine Hotel and Robert Orr's office. Among its members were Robert Orr, General Abner B. Thompson, James McKeen, M.D., John H. Thompson and Benjamin Dennison.

The church of the First Parish, Brunswick, in 1835 voted to receive an organ in trust for the church. Two years later the debt due on the organ was assumed by the Parish. May 16, 1840, it was voted to pay the organist fifty dollars. An objector at the Parish meeting declared, "I have felt very unpleasant ever since the organ came into the meeting house. It is not acceptable to God. It is very offensive. It begins to make a noise after each hymn is read, before they begin to sing. It has a very immoral tendency. It keeps our minds on other things." No other person objected, so the motion was carried.

Prior to the fall of 1825 the "Philo Harmonic Society" was organized in New Gloucester, and on October 25, 1826, its anniversary meeting was held at the meetinghouse of the First Parish in that town, when "some select pieces of music" were performed and an address on music was delivered by William Bradley, Esq.

E. H. Merrill, at this time the Secretary of the organization, and Rev. Elisha Mosely, and Deacon Isaac Parsons were honorary members and zealous patrons of the Philo Harmonic Society.

At the fourth of July celebration in 1827 the society rendered an anthem "in Superior Style."

This musical organization must have been in existence for a period covering three or more years and was supported by the best people of the town.

Dancing in Maine had already come to be looked upon with some degree of favor in certain quarters, and on some occasions, it is stated, the music to accompany it was brought from Boston.

At Brunswick, where the students may have given some social distinction to such events, Commencement Balls were held as early as 1821, but a school for dancing at the Godfrey House, across the river, at Topsham, was in existence as early as 1799.

A Grand Peace Ball was held at Biddeford in 1824, which was said to have been unrivalled anywhere in Maine for magnificence. Music was furnished by "Fiddler Gray of Portland."

A dancing school in Saco had been in operation as early as 1809 when the "Master" or "Fiddler," as he was called, came from Portland.

The Inauguration Ball, given on March 4, 1829, at the Exchange Coffee House in Portland, was a great social event of the times. The elite of Portland and the surrounding towns were at this grand affair. The Exchange Coffee House (where all the big society events of the day were held) was opposite the Bethel Stone Chapel on Fore Street, and, as undesirable as that particular locality afterwards became, it is a strange circumstance, that sixty-eight years later, all western Maine society and music loving folk flocked to the same spot to listen to the first perform-

ance of the Maine Festival Chorus, when the great auditorium, built on the old Coffee House site, was filled to overflowing.

Assemblies, to which season tickets were sold, were held at Union Hall, Portland, during the winter of 1828 and 1829.

Public entertainments of a musical character during the first ten years of Maine's Statehood were rather infrequent, though traveling companies of lecturers, comedians, and musicians would sometimes spend several weeks in Maine, giving a concert first in one place and then in another, and returning, so that sometimes they would give four or five entertainments in a town during a period of a month.

Actors, and those who craved the drama, were at their wits' ends to find a way to circumvent the blue laws in those places where the approbation of the selectmen of the town could not first be obtained, in order for them to get the necessary license from the Court of General Sessions of the Peace, before a performance could be given.

A study of the law revealed the fact that if such a stage play, interlude or other theatrical entertainment were acted or carried on, "for profit, gain or other valuable consideration" that the owner of the building should forfeit a sum not exceeding five hundred dollars for each and every time such house or building should be let, or hired, or suffered to be used, and every actor as well as those who assisted in any way should also forfeit and pay four hundred dollars.

About this time some ingenious person conceived the idea that if a musical entertainment to which an entrance fee were charged should be given and the dramatic parts of the program between the musical features were presented free, that such free exhibitions of the drama could be presented with impunity, so music was the smokescreen which was used to outwit the Puritanical Massachusetts legislators who had enacted this law before Maine became a state.

Appended herewith is an announcement of what was probably the first dramatic entertainment in Maine, thus camouflaged to evade the law.

The public are respectfully informed that there will be A CONCERT of Vocal and Instrumental music

On Friday Evening, June 23rd.

Between the parts of the concert will be performed (gratis) a favorite Comedy in 5 acts called the

Soldier's Daughter.

The whole to conclude with a Musical entertainment (gratis) called

Of Age To-morrow.

Tickets of admission to the upper seats, seventy-five cents each; lower seats fifty cents.

These venturesome spirits were successful in their design, and several other similar programs were presented to audiences in Portland and other Maine towns during June, July and August of that year, apparently without interference by the officers of the law.

Happily the act of 1806 was repealed by the new Maine Legislature at its very first session, and on March 21, 1821, just one year and six days from the time Maine became a state, this obnoxious law became a thing of the past. In Massachusetts, however, this law continued in effect until 1826, when the solons of the Commonwealth followed the example of their Maine brothers in abrogating the statute.

For a long time, however, public sentiment of the majority of people in certain localities in the State was so strongly opposed to dramatic entertainments in any form that they were not tolerated.

Notwithstanding that the law against dramatic entertainments had been re-

pealed in 1821, for very many years a substantial number of the people in Portland were so sensitive about attending any kind of an entertainment held in a theater that they refused to enter such an unholy building, even though the entertainments were far from being of a theatrical nature.

There is, perhaps, no city in Maine more musical than Rockland, nor one of its size where musical voices, in greater number, are to be found. For years the names of Burpee, Partridge, Spear, Tibbetts, Harrington, Wight, Fuller, Bird and others have been synonymous with music.

Rockland musical history dates back to the year in which Maine became a state. In that year the Old Brick Church was built. While it was a Union Church it was used principally by the Methodists and Universalists.

Nancy Sleeper, in her valuable manuscript history of "Music of Rockland," says, "It had high pews with doors and a gallery all round including one for the choir, this being the first choir in this vicinity. There were fifteen or twenty singers, and the only instrument was a bass viol played by John Spofford, who owned the first one here. The singers met at the homes of the members and learned some church tunes but there were no regular rehearsals. Mr. Ed Hovey was leader. Among the singers were Harvey Spear, Elkanah Spear, Simeon Partridge, Richard Smith, Tileston Healey, Margaret Watson, Alma Partridge, Mary Croner, Angelica Branton and Harriet Spofford."

During the period from 1825 to 1828 religious services were frequently held in the house of James Partridge, where the first quartette choir in the town sang. This was composed of Mr. and Mrs. Partridge, their oldest son and daughter.

In 1828 the Methodists, who had organized in 1801, built a chapel of their own, with steeple and bell, on the site now occupied by the present church. A choir, of which Harvey Spear and Simeon Partridge were leaders, furnished music for its dedication.

Old records throw interesting sidelights on the attitude of some of the people of Maine towards music at that time. On one occasion a certain man offered "to take lead of the singing in case the church would refund to him $25. which he says he has expended in Boston for education." At another, a delinquent member, when urged to return to his church duties, refused to do so "unless the church pledge themselves not to use the meeting house for any other than religious worship and turn out the present choir of singers from the seats." The playing of "worldly fiddles" in the House of God met with much opposition in nearly all places. Rockland was no exception. The violinist at the Methodist Church received an anonymous letter requesting him to stop playing the fiddle there. Later the church owned "a seraphine" which was played by Aldana Crocker, who was also a singer of prominence. After the organ was installed the seraphine was sold to Edward Ingraham.

In 1854 the church building was enlarged and an organ purchased. Mr. Richmond, then a member of the choir, with Deacon Hix were a committee to purchase it. Mr. Whipple, the first organist, was succeeded by Sarah Wood, who was afterwards succeeded by Sarah Harrington.

Mrs. William Wilson, Mrs. Ruth S. Mayhew, Mrs. H. B. Ingraham, Francis Harrington and William J. Atkins sang in this choir for many years.

At first only psalm tunes were sung by the choir, but on one occasion "Before Jehovah's Awful Throne" and

other anthems were rendered. It was reported that "This was considered a wonderful performance."

The first organ used in this church, which continued in use until 1906, was, to every outward appearance, a pipe organ, but was, in reality, without pipes. This remarkable illusion was produced by installing "pipes" made of gilded pasteboard.

The records of the Baptist Church formed in 1833 disclose the fact that it "owned an interest" in a bass viol until 1835 when the church voted to dispose of it. This was played at first by Asa Hatch.

William Hatch was leader of the Baptist Church choir and the other members were Deacon Henry Ingraham, Rebecca Lindsey, Harriet Spofford, Adeline Harrington, Achsah Ingraham, and Sarah Holmes. Jacob Harrington played the violin and Stephen Hatch appears to have succeeded Asa Hatch at the bass viol.

"Before Jehovah's Awful Throne," "Sound the Loud Timbrel," and "Fly Like a Youthful Hart or Roe," were favorite anthems of the choir.

After a time the Baptists sold their church to the Congregationalists and a new Baptist Church was built on the site of the present one and dedicated January 1, 1839.

The hymns sung at the dedication were from Watts' collection. Jacob Harrington was then leader of the choir.

In the old Congregational Church at Rockland "they worshipped with fiddles" at first. Leander Starr played the violin and Elkanah Spear the bass viol. After a time a seraphine was used there, but it was replaced by a small organ.

When the pipe organ was installed this small organ was stored in the Campbell Building opposite the church. A group of youngsters obtained access to it and supplied themselves with "wonderful whistles" that made them the envy of all the other boys in the town.

Winthrop may be regarded as one of the earliest towns in Maine where the people took a deep interest in music. John Stanley, who was born in Attleboro, Mass., in 1771, was a very prominent vocalist there. He came to Maine in 1817 and lived in Readfield and Winthrop for a number of years. In 1840 he returned to Attleboro where he died at the age of ninety.

George W. Fairbanks of Wayne was born in Winthrop, August 5, 1803. He married Lucy Lovejoy, a musically gifted lady, in 1828 and their house became the musical center of the village. He was a famous teacher of singing schools in his day and was, for many years, the leader of the church choir in Wayne.

The hospitality of the Fairbanks home and the musical influence which pervaded it brought to it a large circle of talented friends. Mrs. Fairbanks, a native of Wayne, died in 1883, and Mr. Fairbanks survived her but five years.

During the early years of Maine's Statehood schools for instruction in music and the allied arts were opened in many towns in the State.

In January, 1821, L. Champrosay opened a dancing academy at Stoddard's Hall in Brunswick, and five years later Miss Brown of Boston started a school for musical instruction in the same town, giving especial attention to students of the harp and piano, while in 1825 Luke Hastings' school for instruction in vocal music was opened to the public.

In September, 1821, James D. Hay, organist at the Second Parish Church in Portland, announced that he "teaches pianoforte and organ" and is "likewise opening a school for those desir-

ous of learning that pleasing and fashionable instrument, the German Flute."

In the Portland daily papers of the winter of 1823 Cyrus White advertised his singing school "for the instruction of young lads and misses in Church Music on Wednesday and Saturday of each week at the First Baptist Meeting House."

In March, 1823, Miss E. C. Kertells announced her intention to teach music with other studies at her Boarding School in Portland.

In the winter of 1825 and 1826 R. Claggett from Dartmouth College announced that he had opened a school for advanced singers in Beethoven Hall, Portland, and would give lessons to beginners in a separate school. His terms were twenty-five lessons for three dollars. A later announcement stated that he was Proprietor of the Singing School at Dr. McLellans.

In February of the same year Miss Murray advertised to give instruction in music at her school for young ladies to be opened on Pleasant Street in that city.

H. Jackson opened a school in Portland in 1826 for the purpose of giving lessons in sacred music with the very liberal terms of twenty-four two-hour lessons for two dollars.

In August, 1827, William H. Wood's Singing School was opened in a room under Beethoven Hall.

In 1829 a Mr. Sawyer, in an advertisement, offered to open a singing school, using the "Monitoria System," "if Sufficient Encouragement can be obtained," and the following month announced the opening of his school for reading, writing, arithmetic, English and sacred music.

Mrs. Bartolini from Europe came to Portland in 1828 and opened a dancing school and a school of music on the pianoforte, guitar, etc., and announced that, "she keeps Guitars."

In 1829 A. W. Searles, "a professor of music intending to make Portland his residence," began the teaching of piano, violin and bass viol in that city.

Other teachers of music in Portland at this time were Fayette Bartlett, organ, piano, flute, flageolet and other instruments; H. T. Harris, organ, piano and German flute.

In 1830, at Mr. Furbish's Academy in Portland, lessons "in the first principles of Vocal Music auxiliary to a good style of reading and speaking" were given in a class of boys and young gentlemen.

In 1832 George W. Hewitt "from Boston" located in Portland where he taught the piano and organ and advertised to arrange music for military bands.

During the first decade of Maine's existence as a state there were a number of collections of psalm-tunes, singing books and other musical works which bore the imprints of Maine publishers or were compiled by people living within its borders. Among these, one of the most notable was *The Wesleyan Harmony,* "or a compilation of choice tunes for public worship; adapted to the various metres in the Methodist hymn book now in use; With a table of the particular metres, hymns, and the names of the tunes annexed in which they may be sung. Designed for the Methodist societies, but proper for all denominations," by Henry Little of Bucksport, Maine. No date appears on the title-page but a second edition, enlarged and improved, was printed by Goodale, Glazier & Co., of Hallowell, in 1821.

*Psalms, Hymns and Scriptural Songs,* "selected for the use of the united churches of Christ, commonly called

Free Will Baptists, and for saints of all denominations," was published by John Buzzell, minister of the gospel, Kennebunk, and printed by James K. Remick, for John Buzzell and Elias Libby in 1823.

In March, 1826, Mr. Nolcini announced the forthcoming publication of his anthem which had been sung at the dedication of the new stone church in Portland, as follows:

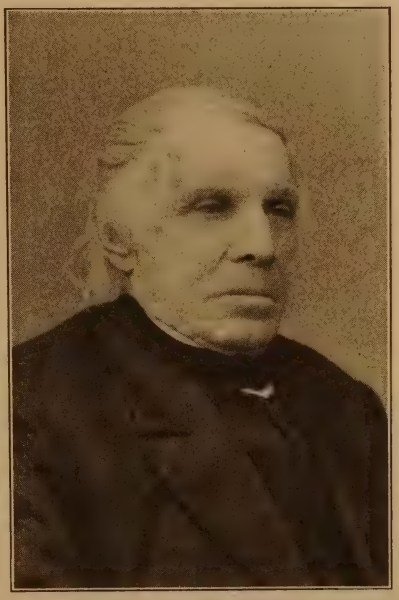
The Subscriber respectfully solicits the patronage of his friends and the public for publishing the Anthem composed by him for the Dedication of the New Stone Church in this town as performed on the 8th of February, 1826.

The work will consist of eight pages or more quarto size to be printed by Messrs. Glazier and Co. at Hallowell and will be completed in the course of three weeks. Subscriptions will be received and copies delivered when finished at Mr. Wm. Hyde's Book Store, Middle Street. Price to subscribers twenty-five cents only.

CHARLES NOLCINI.

James Emery (1795-1844), a Waterboro clergyman, in 1829 published *The Gospel Hymn Book,* "a new collection of hymns and spiritual songs for the use of the pious," and in 1830 appeared *Sacred Songs,* "being a collection of hymns for the use of Christian denominations," by C. T. Norcross. This was printed in Hallowell by Glazier & Co., Printers, at No. 1 Kennebec Row.

With the introduction of musical instruments into the churches and the desire of the cultured to be able to perform on them, came a demand for instruction books, and in 1828 Glazier & Co. published the *Flute Instructor,* "containing a plain and easy introduction to the rules and principles of the German and patent flutes; together with a choice selection of new and valuable music consisting of preludes, airs, duets, songs, waltzes, &c. Many of which have never before been published in this country. 2d. ed. corrected and improved." This work proved so popular that it ran into no less than six editions.



SAMUEL FRANCIS SMITH, COMPILER OF "THE JUVENILE LYRE" AND AUTHOR OF "AMERICA." FOR SEVEN YEARS A RESIDENT OF WATERVILLE WHERE HE WAS A PROFESSOR AT THE COLLEGE. FROM A PHOTOGRAPH IN THE COLBY COLLEGE COLLECTION.

The *Violin Instructor,* "containing a plain and easy introduction to the rules and principles of the violin, together with a choice and extensive selection of new and valuable music consisting of preludes, duets, songs, waltzes, etc. many of which have never before been published in this country," which had been previously published by this firm, was in its second edition in 1828 and ran into a third edition three years later. This last edition bore the publishers imprint as Glazier & Marsters.

*The Juvenile Lyre,* "or hymns and songs, religious, moral and cheerful, set to appropriate music for the use of primary and common schools," and printed in Boston by Carter, Hendee

& Co. in 1835, was compiled, while a resident of Maine, by Samuel Francis Smith, D.D., author of those immortal verses beginning:

My Country; 'tis of Thee,
Sweet, land of liberty,
Of thee, I sing;
Land where my father's died!
Land of the pilgrim's pride!
From every mountain side
Let freedom ring!

Samuel Francis Smith, 1808-1895, though not born in Maine, was a Baptist clergyman in Waterville from 1834 to 1841 and a professor at the Waterville College (afterwards called Colby College), so Maine can fairly claim the author of "America" as her own for this period at least.

John Maxim composed several tunes among which were "Carver" and "Worship," both of which obtained a degree of popularity.

Among the hymn tunes of the period (1820 to 1835) that enjoyed the distinction of being named for Maine towns were Sweetsir's "Cumberland," Carey's "Otisfield," Holden's "Hollis," Swan's "Poland," B. Sawyer's "Norway," W. Paine's "Wells," and B. Talbot's "Pownal."

The epoch represented by the first fifteen years of music in the State of Maine covered practically the entire time during which the Beethoven Society existed and may be described as the reconstruction period in American music.

The people of New England, especially, had already begun to take a saner view in relation to British music. The best of the English psalm tunes were restored to the hymn books and the majority of the poorer numbers that had been substituted during the time that America was at war with the mother country were omitted as new editions appeared.

Study of the works of the great masters by the musical societies had developed a desire among the people for better and richer harmonies and the music in the churches was improved to such an extent that the change in this regard seemed little short of miraculous.

It was an epoch during which much progress was made, and was especially notable for the creation and development of a taste for classical music among the common people of the State.

# CHAPTER IV

## The Music of the State of Maine

## Second Period 1836-1856

Real music is the voice of God,
Mind's symphony complete.
Ideas are notes
And each one floats
To eternity's rythmic beat.
— From "Music" by Anita Gray Little.

### *Portland Sacred Music Society*

The story of the old Portland Sacred Music Society should be written large in the history of Maine music, for it was the first organization to sing an entire standard oratorio at a public performance within the State of Maine, and probably the first to present such an ambitious undertaking in any city or town east of Boston.

If one reads the journals of the day he will find that The Portland Sacred Music Society was an outgrowth of an attempt to found a permanent academy of music in Portland.

In the spring of 1835 Ferdinand Ilsley, who had started a singing school some time before, opened the season with his "Portland Academy of Music." This was originally designed for boys and girls, and, within a year, he and his associates had secured nearly three hundred pupils.

The first advertised concert of vocal music by these young people, whose ages ranged from seven to fifteen years, was held at the church of the Second Parish, "assisted by the organ," on the afternoon of September 9, 1835.

The concert was apparently successful and was repeated one week later.

During the fall of 1835 a number of men and women of Portland, desirous of helping along the work of Mr. Ilsley, joined the "Academy Choir," and, in December of that year, a meeting of the association was held at the Third Parish Church. The exercises consisted of "Prayer, Music by the Association, and an Address by Mr. Furbish."

The announcement of the first adult concert by the Portland Academy of Music appeared in the *Argus* of March 7, 1836.

At this concert the program was made up of selections from Arnold, Beethoven, Bray, Handel, Haydn, Ives and Shaw.

Press agents were rare, so not all concerts were reported, in those days. There was no editorial notice in either of the Portland papers before or after this performance.

The concert was repeated on April 21, "the evening of Fast Day," at the First Parish Church, being preceded the night before by a rehearsal at the same place.

Of this performance the *Evening Advertiser* of April 23 said:

"On Fast day evening we had the pleasure of listening to one of the best concerts of Sacred Music ever given in this city. The performers were remarkable for three important characteristics, namely; distinct pronunciation, good taste, and accurate time. We were not aware that there were so many good voices among us. The solos and duets were performed with a grace worthy of all praise, and we are sure, from indications on the part of the audience that all present were of the same opinion as ourselves. How delightful to have such concerts frequent! What a charming festival! How many tender and religious emotions enlisted! We are rejoiced to learn that the science of

EDWARD GOULD, FIRST PRESIDENT OF THE PORTLAND SACRED MUSIC SOCIETY (1836), THE FIRST IN THE STATE TO SING A COMPLETE STANDARD ORATORIO ("CREATION," APRIL 24, 1837). FROM A COPY OF A PAINTING MADE BY JOSEPH G. COLE IN 1833. PHOTOGRAPH LOANED BY MAJOR JOHN M. GOULD, PORTLAND.

vocal music is beginning to receive that attention among us which it eminently deserves. May everyone feel it a duty to lend his aid to the cultivation of a science so important to the church, to morality, and religion, to those emotions which we all love to feel, as a foretaste of enjoyment beyond the grave."

After this concert a meeting of "the male members of the choir, hitherto under the direction of the Portland Academy of Music," was called, and the object of the meeting, as announced, was "to adopt some measures that may promote the interests of the choir."

The first announcement in which the name Sacred Music Society appears was printed in the *Advertiser* of May 11, 1836, in which it stated that an adjourned meeting of the society would be held on that evening so it would seem that the birth of the Portland Sacred Music Society may be reckoned from the date on which this first meeting was held, viz., May 4, 1836, and the place was the Temple Street Church.

On June 24, 1836, it was announced that "some of the principal Amateurs in this City will give a Concert Of Sacred Music To-Morrow Evening in the church of the Third Parish to commence at 8 o'clock precisely."

It is more than likely that among the amateurs who assisted at the performance were members of this embryonic music society which was to dictate the musical policy of Maine's metropolis for the next eighteen years.

The first fall concert given in October, 1836, was "thinly attended," but was repeated with better success about ten days later.

A momentous announcement, calling attention to the fact that Haydn's "Creation" was in rehearsal and stating "This occasion will furnish lovers of Music in this city an opportunity of listening to the whole of that sublime composition which, we believe has never been performed, as a whole this side of Boston," appeared in the *Advertiser* of December 27, 1836, and contained the statement that the society had procured several distinguished musicians from Boston to play in the orchestra.

The presentation of the oratorio "Creation" in its entirety for the first time in the State of Maine was given by the Portland Sacred Music Society on April 24, 1837, with David Paine acting as organist, and supported by an

imported orchestra. Arthur L. Ilsley and his sister Esther Ilsley were the principal soloists.

The following is of interest as being a copy of the advertisement of the historic concert:

THE ORATORIO
by the
PORTLAND SACRED MUSIC SOCIETY
previously advertised, will be given, at the Second Parish Church on Tuesday Evening next, and repeated on Wednesday and Thursday Evenings. Performance to commence at 6 ½ o'clock. Doors open at 6.
Leader of the Orchestra
Mr. R. Garbett of Boston.
Organist, Mr. D. Paine.
Messrs. Friedham, Pierce, Brockway and Hanson, professors of the different instruments are engaged for the occasion.
Family tickets not exceeding five $2.—
Single tickets fifty cents.

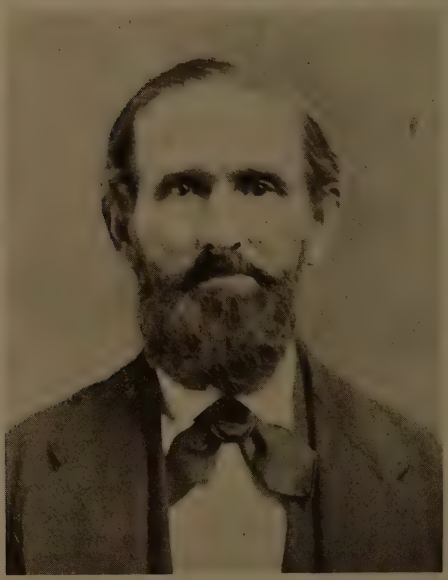
Of this performance the unmusical but not unfriendly editor of the *Argus* of the next morning had this to say:

"The Oratorio, — The first performance of the 'Creation' last evening was well attended; and though the society labored under some disadvantages (especially on account of the detention of some of the Musicians from Boston, in consequence of the snow storm), the Oratorio was given in a manner which equalled and we think surpassed the most sanguine hopes of the friends of the Society. It is to be repeated this evening, the remainder of the orchestra having arrived; and as those performers who were lacking in confidence will have gained on that point, and the music having become familiar to all, we may fairly anticipate an improvement."

A music critic over the cognominal initial "N," writing in the *Advertiser* of the same date, fairly bubbles over in his enthusiasm at the success of this achievement by Portland singers. His contribution to this evening journal is worthy of consideration by those who would give attention to the history of music in Maine as this performance of the "Creation" marks an epoch in the musical annals of the State.

"Messrs. Gerrish and Edwards: I have just returned from the Oratorio by our Portland Sacred Music Society and as late as it is and tired as I am with plunging through snow-drifts, I cannot make up my mind to go to sleep without bearing a word of testimony in season for to-morrow night. A new era has occurred in the history of Portland. Forty-eight hours ago, I should have been among the first to laugh at the idea of getting up Haydn's 'Creation' here — and now, instead of laughing at the projectors, I should be among the foremost to vote them the thanks of their country. Just think of being found in this high northern latitude — in depth of winter, with the snow three feet deep on a level (if one could find it) among a population of fifteen thousand — fourteen thousand five hundred of whom have no idea of music whatever, while one half, not to say three-fourths of the remainder, have a wrong one — just think of there being found some forty or fifty persons, presumptuous enough — that's the very word — presumptuous enough, to dream of getting up Haydn's 'Creation' for the public, with the help of four or five persons from Boston — hit or miss! And then just think of this succeeding! Yet such is the fact!

"Haydn's Oratorio of the 'Creation,' one of the author's greatest and most astonishing peculiarities, tho written at the age of sixty-five, with its solemnity and sweetness, its energy, variety, originality and sublimity is understood here — here! in this little bit of a place, a village at best, in comparison with other places, where with all their musical pretension they would as soon think of getting up Milton's 'Paradise Lost'



ARTHUR L. ILSLEY AND MRS. E. D. BRANSCOMB (ESTHER ILSLEY), WHO AT THE AGES OF TWENTY-FIVE AND EIGHTEEN, RESPECTIVELY, SUSTAINED THE PRINCIPAL ROLES IN THE FIRST PRESENTATION IN THE STATE OF MAINE OF HAYDN'S ORATORIO, "CREATION." FROM PHOTOGRAPHS BY S. WING, BOSTON, TAKEN ABOUT FORTY YEARS AFTER THIS EVENT.

as Haydn's 'Creation' — and not only understood here, but so well represented here, as to make it a pleasure for those who have heard the best music in the world to hear this. I have not forgotten when it was performed some fourteen or fifteen years ago, in the great Cathedral at Baltimore, by a troop of performers who had been rehearsing for months, and were selected from a population, remarkable for their musical taste and sensibility; yet strange as it may seem — owing partly to the bad position of the organ there, and partly by the unlucky reverberations of the intersected ceiling — the effect of the first passages there, was frequently inferior to what we have just heard in the wooden meeting house of the Second Parish Church not withstanding the pomp and power of the Baltimore performance and their instrumental force.

"We would urge all parents, whether lovers of Music or not, themselves and whether they understand it or not — to take their children and their families with them to-morrow night. If they can hear and feel, that is enough—they will get their money's worth, we promise them; and learn something of that which, if they miss this opportunity; may continue forever unintelligible to them — the astounding power of harmony; Half a dozen efforts like this and the Character of Portland will be established for a Century."

Another, signing himself "M," wrote as follows:

"Messrs. Editors, — Surprised and delighted as we have been with the performance of this wonderful specimen

of Sacred Music, my views of philanthrophy will not permit me to refrain from directing others to the same source of gratification.

"Many, we fear, will deny themselves the privilege of attending the Oratorio from the simple fact that they have no conception of the majestic grandeur of the piece to be performed; and many more perhaps, from fear that they have no talent to appreciate its beauty. But to be gratified and even enraptured with this production it is not necessary that a man should be familiar with the laws of 'acoustics,' or with music as a science;— he only needs to have a soul. Whoever can listen to this without deep emotion, however defective his education or uncultivated his taste, might have good reason to suspect that he has mistaken his species and is not what he thought himself to be—a human being.

"We were not a little astonished at the array of musical talent and culture exhibited on the first evening of the performance in this city (the only opportunity we have had of judging). All the voices were good, well adapted to the parts assigned them; and the whole was sustained throughout, with a spirit and power which did honor, not only to the performers themselves but to the city to which they belong. The effect upon the audience was indicated by the death-like stillness which generally prevailed and by the tears of many during some particular parts. Who that were there on this occasion can ever read again with indifference the first chapter of Genesis? Who could remain unaffected with the majesty and power and goodness of Jehovah, therein exhibited? How did man, the most perfect speciman of creative power, rise in his native dignity before our minds, while the part was sung which commenced with 'In native worth and honor clad!'"

During the second performance of the Oratorio a marvellous thing happened, for one of the most spectacular appearances of the aurora borealis ever seen in this part of the country occurred.

So brilliant was the display on this occasion, and so strange was the fact of its occurring at the particular hour that it did, that for more than seventy-five years frequent references were made to it by the older residents of Portland as the strangest phenomenal coincidence ever to have occurred in the State.

Samuel Thurston, in his *Reminiscences,* writes of this, "One of those remarkable occurences, rare in history, took place in Portland about seventy years ago during the performance of the oratorio of the 'Creation' by the Sacred Music Society at the old Second Parish Church on Middle Street. While the society was singing the chorus, 'The Heavens are telling the Glory of God,' there came the most extensive and brilliant auroral display the oldest inhabitant had ever seen. The entire heavens were aglow, being enveloped in coruscations of highly colored light, streaming from the zenith to the horizon in ever-changing form and hue, making a scene of grandeur and beauty indescribable. The performance halted while the audience left the church to behold the wonderful transformations of radiant beauty which filled the heavens."

Those who took part in this production of the "Creation" had reason to feel, as they stepped out of the hall to the snow-covered sidewalk, and beheld the gloriously resplendent Heavens, that it was as if the Creator, Himself, had taken this method of bestowing His benediction upon this performance of Sacred Oratorio — a marvellous manifestation of Celestial approval.

"The Audience last night," it stated

in the morning paper, "was the most numerous, we believe, ever assembled at a Concert of Sacred Music in Portland and the attention with which they listened was evidence of their gratification."

On the twenty-seventh the Oratorio was again repeated to another large house, for the benefit of the Portland Benevolent Society, and a good sum was realized for this worthy charity.

In a long editorial in the *Advertiser* of January thirty-first this evening journal said in part: "Our musical festival terminated on Friday evening last. The performances were better than on either of the preceding evenings. Every part was well sustained and the audiences, many of whom had listened to the 'Creation' for four evenings in succession went away delighted and more desirous than ever to hear it repeated. This is certainly a new era in the Musical history of Portland. The people are at last awake and for the future, we may count upon increasing attention to the divine art."

And so this first really great Maine Music Festival, with its four performances of the "Creation," passed into history, and as had been prophesied "The character of the town musically had been established for the next fifty years to follow."

In the fall and winter of 1837 the Portland Sacred Music Society presented the oratorio "David" complete in such a manner as to call forth a detailed criticism by the newspaper critic the following evening, so long that a portion of it occupied two columns of fine type in that issue; and "Part 2nd" (nearly two columns additional) was printed the following evening.

Quoting from this the critic says:

"Take the whole performance together, it was astonishing — astonishing for the faithfulness, the purity, the sustained strength and the general expression of the performers, whether acting together as a body or separately in groups or individually, — the performers of last evening were all of the working-classes, operatives — men who are regarded by common consent as the uneducated. Uneducated! would that we had time here to see what is meant by education! — They were non-professional to a man — nay, there was but one professional singer among the whole — enough, is it not? to show what the operatives can do if they will."

Of Francis Ilsley, who sang the part of David, and Esther Ilsley, who sang that of David's Sister, he says: "Two admirable voices — thorough-bred musicians;" Of Francis Ilsley, that "In fulness, strength and modulation he has gained prodigiously since last year!" and then refers to "the sweetness ful!" and then refers to "the sweetness, clearness, tempo and strength of her voice." Of Cyrus Staples as Goliath, he adds, his "body of tone and powerful manly voice we regard as of the greatest value"; of Miss Brazier as the Daughter of Saul, "another admirable voice — brilliant and clear like the note of a silver bugle"; of the Recitative of Saul sung by Hosea Ilsley, "given with prodigious power and simplicity"; of Arthur Ilsley as Jonathan, "This fine voice," sang the recitative "with an amplitude and smoothness which satisfy the heart as well as the ear"; of William C. Beckett as the Messenger, "a fine voice with a good musical taste"; of Mr. Kingsbury singing in the part of High Priest, that it was magnificent, and "the rich deep voice of the performer was worthily ministered unto by the trumpet and other instruments."

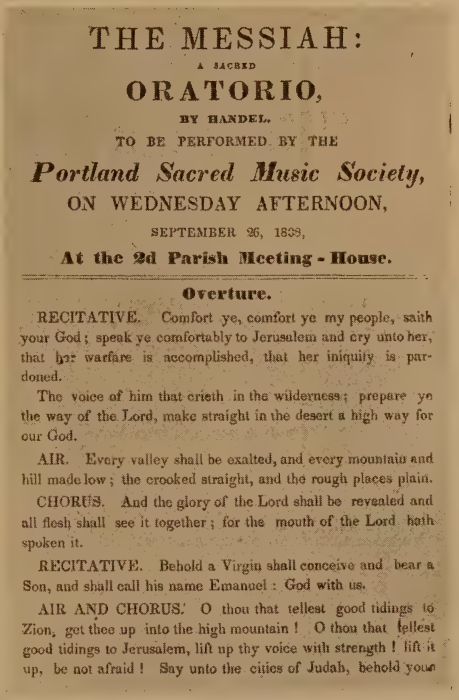
Of the chorus, he concluded, "to tell the truth we expected the Portland Sacred Music Society to break down for a while,—not forever—under this very effort and for that reason have not so much as attended a rehearsal. But now—now that they have triumphed—now that even with a first performance in public, they have not even got ashore for a moment and never failed in time—we give it up. They can do anything now." "The house was crowded to the ceiling."

In the fall of 1838 the Portland Sacred Music Society gave another Musical Festival, presenting the Oratorios, "Creation" on Monday evening, September 24; "David" on the evening of September 25; "The Messiah" during the afternoon of September 26; "David," again, on the evening of September 27; and "The Messiah," repeated, on the evening of September 28, so Wednesday, September 26, 1838, marks the date on which "The Messiah" was presented for the first time in the State of Maine. The chorus was "accompanied by a powerful organ aided by an efficient orchestra from Boston."

The influence of the Portland Sacred Music Society on the music in the churches was already apparent. The evening *Advertiser* in "A word to the Portland Public" said "we beg you to remember first that we owe the Portland Sacred Music Society a heavy debt which now we can in part cancel. They have improved your Church Music wonderfully and in a manner and to an extent which makes the church choirs of Portland as good almost as the very best in the country."

Of the performance of "The Messiah" an advance notice in the *Argus* thus comments on the voice of one of the soloists — Susan Whitney.

"This magnificent Oratorio of Handel will be performed for the first time in our State this afternoon. All who wish to hear the best alto voice this side of St. Peter's, Rome should hear Miss Whitney in 'The Messiah'—with an almost perfect voice, Miss Whitney displays, correct taste and good execution."



THE MESSIAH:

A SACRED

ORATORIO,

BY HANDEL.

TO BE PERFORMED BY THE

*Portland Sacred Music Society,*

ON WEDNESDAY AFTERNOON,

SEPTEMBER 26, 1838,

**At the 2d Parish Meeting-House.**

**Overture.**

RECITATIVE. Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness; prepare ye the way of the Lord, make straight in the desert a high way for our God.

AIR. Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

CHORUS. And the glory of the Lord shall be revealed and all flesh shall see it together; for the mouth of the Lord hath spoken it.

RECITATIVE. Behold a Virgin shall conceive and bear a Son, and shall call his name Emanuel: God with us.

AIR AND CHORUS. O thou that tellest good tidings to Zion, get thee up into the high mountain! O thou that tellest good tidings to Jerusalem, lift up thy voice with strength! lift it up, be not afraid! Say unto the cities of Judah, behold your

REPRODUCTION OF THE FRONT PAGE OF THE PROGRAM USED AT THE FIRST PERFORMANCE OF "THE MESSIAH" IN THE STATE OF MAINE. PHOTOGRAPHED FROM THE ORIGINAL LOANED BY REV. VINCENT SILLIMAN, D.D.

It is interesting to compare the dates of the early performances of oratorio in America with those given in Europe in order to show the relative advance of singing societies in the presentation of choral music in the larger forms, in the old country and in the new.

It is said that the first performance of an oratorio in England was at the Haymarket Opera House, Haymarket, in 1732, when the production was Han-

SUSAN WHITNEY (FOX), WHO AT THE AGE OF TWENTY-THREE SANG THE CONTRALTO SOLOS ON THE OCCASION OF THE FIRST PERFORMANCE OF "THE MESSIAH" IN THE STATE OF MAINE, AND OF WHOM A CRITIC SAID, HERS WAS "THE BEST ALTO VOICE THIS SIDE OF ST. PETER'S, ROME." FROM A PHOTOGRAPH MADE ABOUT 1870.

del's "Esther" which had been written nine years before.

"The Messiah," Handel's later composition, was brought out at Dublin in 1742, one year after its completion. "The Messiah" was performed in Trinity Church, New York, on January 9, 1770, and was repeated in 1771 and again in 1772. It is not known for a certainty that these New York presentations were complete performances, but they were probably among the first, if not the very first in this country. The Handel and Haydn Association of Boston, which had been organized in 1815, gave their first performance of this complete oratorio on December 25, 1818. It was nearly twenty years after this that "The Messiah" was first performed in Maine. This was, as has hitherto been stated, at the concert given by the Portland Sacred Music Society in Portland in September, 1838.

Haydn's "Creation" was first performed privately at Schwartzenberg Palace on April 29, 1798, and later performed publicly at the National Theater in Vienna in that year. Its first performance in London was in 1800. In America, it is said, that the Moravian nuns sang this oratorio at Bethlehem, Pa., in 1811. The Handel and Haydn Society of Boston gave their first complete presentation of this oratorio in 1819, and the Portland Sacred Music Society gave the first complete performance of the "Creation" in Maine in 1837.

It was not until 1879 that an oratorio was presented in its entirety in Chicago, when "The Messiah" was sung (followed by the "Creation" in 1880).

Of interest, too, in this connection is the statement that the first concert of any kind ever given in Chicago was not until 1835 and that no orchestra played in that city until 1850 when a group of German revolutionists, who had been hired to work on the farm of a Mr. Dyrenforth, as laborers, performed under the direction of their master at a concert, on which occasion, it was discovered, that they were much better musicians than farm hands.

Shortly after the close of this Musical Festival Francis L. Ilsley left Portland. His departure was a distinct loss to the community, musically, as he had been untiring in his efforts to assist the Portland Sacred Music Society in its undertakings since its beginning. Mr. Ilsley had been formerly a member of the old Beethoven Society.

To the Ilsleys, the City of Portland owes much for its progress in music. Of this remarkable family Samuel Thurston writes:

"The Ilsley family was composed of seven children, four boys, all tenors, and three girls, all sopranos. Ferdinand whose wife's name was Isabella (though they were not Spaniards) was a superior violinist as well as a tenor singer. He moved to New Jersey and taught music in the public schools for a long term of years. He ranked high in his profession. Arthur was a solo singer in the Sacred Music Society and conductor also a portion of the time. He also taught singing schools in the city and neighboring towns and was tenor in the Park St. (then Second Unitarian) Church. Frank (or Francis) was a fine tenor singer in church and oratorio. George had an exceptionally fine tenor voice and was a very popular singer in this locality when a young man, but he had an attack of Western fever which was very prevalent here about that time and which took many people off. Miss Elizabeth was one of the prominent, and I may say the most prominent, church and oratorio soprano in Portland for several years. Esther, who became Mrs. Branscomb, was one of the same sort, only a little less prominent than her next older sister. Ann was in the category only a little less prominent than her next older sister. A singular point in this case is that so far as I know, the parents were not particularly musical. I knew them several years but never heard of either as singing or playing an instrument."

The preservation of the names of the soloists at the various concerts of the Portland Sacred Music Society did not seem of sufficient importance to some of the secretaries of the society to be written down in the records, so this partial list, gathered from many sources, will have to suffice.

In 1837 the names of Arthur L. Ilsley, Esther Ilsley, Francis Ilsley, Cyrus Staples, Mary M. Brazier, Hosea Ilsley, William C. Beckett and Joseph Kingsbury are found on the old programs of the society.

In 1841 Harriet N. Cammett, Julia Norton, Esther Ilsley and Mary M. Brazier are mentioned.

In 1843 Cyrus Staples, A. L. Ilsley, Esther Ilsley, Harriet Cammett, H. S. Edwards, Ann M. Ilsley, Elizabeth Weeks, Harriet Beale and Mrs. E. D. Branscomb (née Esther Ilsley) appear prominently.

In 1844 Harriet N. Cammett, Mrs. S. W. Fox (née Susan Whitney), Mrs. E. D. Branscomb, H. S. Edwards, Elizabeth Weeks, A. L. Ilsley and Cyrus Staples were soloists.

In 1845 are found the names of H. S. Edwards, Mrs. S. W. Fox, Mrs. H. M. Sampson, Cyrus Staples, A. L. Ilsley, Elizabeth Weeks and Harriet N. Cammett; and in 1846 A. L. Ilsley, Cyrus Staples, Mrs. E. D. Branscomb, Mrs. S. W. Fox, A. P. Pennell, Harriet N. Cammett and G. J. Webb.

In 1847 the solo parts were upheld by G. J. Webb, Mrs. Harriet F. Ayers and Martha Webster.

In 1848 the names of several of those who were later to enjoy popularity with Maine audiences for more than a decade appeared. The soloists for this year were John L. Shaw, Samuel Thurston, G. J. Webb, Cyrus Staples, Mrs. M. E. Blanchard, Mrs. Harriet F. Ayers, Sarah E. Polleys, Elizabeth Weeks and Ella Merrill.

In 1851 Hermann Kotzschmar, F. Nichols Crouch, Harriet N. Cammett, Mrs. M. E. Blanchard, Mrs. Bradley, Ellen Merrill and John L. Shaw made appearances in solo parts.

In 1852 Harriet N. Cammett, H. S. Edwards, Hermann Kotzschmar and Ellen Merrill were numbered among the principals.

In 1853 A. Arthurson, A. P. Wheelock, Joseph Poor, Harriet N. Cammett, Lydia Harris, Abbie Cammett, Jane Twitchell and Miss Higginson were assigned principal numbers.

Others who sang before the society were George A. Thomas and Mrs. Sarah Kingsbury.

At what appears to have been the last concert given by the Portland Sacred Music Society (April 13, 1854) A. L. Ilsley, Harriet N. Cammett, Cyrus Staples and Harriet F. Ayers were the soloists when selections from the Oratorio "David" were sung.

The Portland Sacred Music Society, destined to carry on for seventeen years the work which the Beethoven Musical Society had begun, was formed in May, 1836, and incorporated by special act of the Legislature in March of the following year. Its incorporators were: James Furbish, Edward Richardson, Francis L. Ilsley, Ferdinand I. Ilsley, Horace V. Bartol, Abner Lowell, Hosea Ilsley and James R. Milliken.

The following were the officers of the Portland Sacred Music Society for the years stated:

*Presidents:* Edward Gould, 1836-1840; Samuel R. Leavitt, 1843-1846, 1848, 1849, 1852; Horace V. Bartol, 1847; James R. Milliken, 1850-1851; Abner Lowell, 1853; William P. Stodder, 1854.

*Vice Presidents:* Horace V. Bartol, 1837; Samuel R. Leavitt, 1838-1840; James R. Milliken, 1843-1846; William P. Stodder, 1847-1849; Samuel Thurston, 1851; Benjamin C. Megquier, 1852; Charles W. Robinson, 1853-1854.

*Secretaries:* E. P. Haines, 1836, 1843; Horace V. Bartol, 1837-1842, 1844-1846; Charles W. Robinson, 1847-1852; Parmenio W. Neal, 1853-1854.

*Treasurers:* Edward Gould, 1840-1846; Albert P. Pennell, 1847-1848; Charles W. Robinson, 1849-1852; Horace V. Bartol, 1853-1854.

*Librarians:* T. B. Moses, 1840; Parmenio W. Neal, 1843-1846, 1852; E. R. Neal, 1847-1851; George H. Pearson, 1853-1854.

*First Vocal Conductors:* J. Kingsbury, 1836-1840; Arthur L. Ilsley, 1843-1847, 1851-1854; Charles G. Young, 1848; John L. Shaw, 1848; William P. Stodder, 1848; George A. Thomas, 1849.

*Second Vocal Conductors:* A. P. Wheelock, 1840; William Small, 1843-1844; Horace V. Bartol, 1845, 1846, 1851; Cyrus Staples, 1847, 1850; James R. Milliken, 1849; Joseph H. Poor, 1853; John L. Shaw, 1854.

*Organists:* David Paine, 1837-1841; H. S. Edwards, 1841-1850; Hermann Kotzschmar, 1851-1857.

Among those who served as Councillors of the society were: Albert P. Pennell, Henry S. Edwards, I. P. Chamberlain, Abner Lowell, Horace V. Bartol, Ainsworth Carlton, Joshua S. Shaw, James Bailey, Thomas J. Sparrow, William Small, William P. Stodder, Parmenio W. Neal, Zebulon Black, George A. Thomas, E. P. Haines, Cyrus Staples, Arthur L. Ilsley, Thomas Wright, J. L. Paine, Benjamin C. Megquier, John L. Shaw, E. R. Neal, and John Cammett.

Edward Gould, the first President of the Portland Sacred Music Society (1836-40) and its Treasurer from 1840 to 1846, was cashier of the Manufacturers and Traders Bank in Portland and lived on Brown Street.

James Furbish, one of the incorporators of the society, was a teacher and lived at John Kingsbury's place on Free Street.

Horace V. Bartol, one of the incorporators of the society, and afterwards its Secretary, and its President in 1847, was a member of the firm of Staples and Bartol, proprietors of an iron foundry at No. 10 York Street.

Ferdinand I. Ilsley, one of the incorporators of the society, and a former member of the Beethoven Musical Society, was a superior violinist and tenor singer. He was born in Falmouth, Maine. At the age of twelve he sang the alto solos in Handel's "Dettengen Te Deum" at the concert given in April, 1820, by the Beethoven Musical Society, reference to which has been made in the preceding chapter. He taught music in the public schools for a long time, though not in Portland. In 1838 he returned to Portland and

taught piano, violin, violoncello and double bass. He ranked high in his profession.

Francis L. Ilsley and Hosea Ilsley, two of the incorporators of the society, were both formerly members of the Beethoven Musical Society. Francis L. Ilsley delivered a number of addresses on music in Portland and other towns of the State.

Abner Lowell, one of the incorporators of the society and its President in 1853, was a member of the firm of Lowell and Senter, Watchmakers and Jewelers at 70 Exchange Street. He lived at No. 2 Smith Street.

James R. Milliken, one of the incorporators of the society (1837) and its President in 1850 and 1851, was its second vocal conductor in 1849. He was connected with the firm of E. Wyer & Co. and lived at 38 Franklin Street. He played the contra basso in the orchestra. Mr. Milliken was one of six to give and install the organ in the Chestnut Street Church in Portland, the first organ to be placed in a Methodist Church in Maine.

Edward Richardson, one of the incorporators of the society (1837), was cashier of the Bank of Portland and lived on Congress Street at the corner of Hampshire.

Joseph Kingsbury, the first vocal conductor of the society (1836 and 1840), was a clerk at Hall & Conant's.

Samuel R. Leavitt, Vice President of the society (1840) and its President in 1843, 44, 45, 46, 48, 49 and 52, was a sailmaker on Long Wharf and lived at 15 Myrtle Street.

Alonzo P. Wheelock, the second vocal conductor of the society (1840), was a prominent tenor soloist and teacher of music. He conducted a singing school in Portland for a time and "specialized in Glee Singing." He lived on Free Street, near Oak.

Joseph Brooks, one of the Trustees of the society (1840), was a member of the firm of Brooks & Leavitt, sail makers on Long Wharf, and lived at 24 Summer Street.

Jacob S. Paine, one of the Trustees of the Portland Sacred Music Society (1840), a brother of David Paine, organist, teacher and composer, and of William Paine, a trombonist in Chandler's Band, was proprietor of a music store in Portland from 1845 until the time of his death.

Notable dates and achievements of the Portland Sacred Music Society include: First public performance by the society, October 19, 1836, at the High Street Church; first complete performance, in the State of Maine, of any Oratorio (the "Creation"), April 24, 1837, at the old Second Parish Church on Middle Street; first performance of "The Messiah" in the State, September 26, 1838, at the Second Parish Church; concert at the dedication of the New Exchange Hall, January 22, 1840, and the performance of the "Creation" at the Exchange Hall on February 10, 1843, at which Asa Warren, the distinguished leader of the Handel and Haydn Society's orchestra, conducted the instrumental performance, when he "was the only foreign one present"; eleven performances of Haydn's "Creation" (six times in 1837, once in 1838, twice in 1843, and twice in 1844); seven performances of Neukom's Oratorio, "David" (three times in 1837, twice in 1838, and twice in 1839); two performances of Handel's Oratorio, "Samson" (both in 1846); three performances of "The Messiah" (twice in 1838 and once in 1841; two performances of Rossini's "Stabat Mater" (both in 1851); two performances of Haydn's "Third Mass" (in 1852 and 1853, respectively); two performances of Handel's "Grand Dettengen

Te Deum" (both in 1851); and the performance of Romberg's "Harmony of the Spheres" in 1852.

A concert given in the New Exchange Hall in January, 1840, when Romberg's "Power of Song" and choruses from Handel, Haydn and Mozart were performed, was a brilliant occasion, long remembered by those who were fortunate enough to be in the audience. The beautiful dome which arched the hall in the Exchange Building was studded with numerous lamps which, as an enthusiastic writer described, made the spectator feel "as if among enchanted scenes."

In April, 1839, a concert at the Park Street Church was so well attended that it was "too crowded for comfort, and many turned away." The performance was said to have been perfect in both vocal and instrumental work.

At the concert given in May, 1841, Henry S. Edwards, who had succeeded Mr. Paine as organist of the society, appeared for the first time with only one day's preparation. From that hour until the time Hermann Kotzschmar came to Portland Mr. Edwards, then a young man, was generally considered first as organist and teacher of the organ and piano in the State. He was organist and director of music at High Street Church for many years, and was accompanist of the Portland Sacred Music Society and later of the Haydn Association. On the advent of Mr. Kotzschmar, Mr. Edwards realized that a master had appeared, and generously resigned his position as organist of the society, that Mr. Kotzschmar might succeed him.

Other events long remembered by the members of this society were: the lecture on music, before the society, by Rev. Mr. Chickering at the High Street Church in January, 1844; the lecture on music by E. Howe, Junior, then a resident of New York, in September of the same year; the excursion, by train, to Gorham, followed by the concert in the evening at the church, after which a bountiful repast was served the members of the chorus in the Seminary Building; the excursion and picnic at New Gloucester in July, 1851, and the concert at the First Parish Church in the following October when the society was assisted by the orchestra of the Germania Society of Boston; the concert at Lancaster Hall, February 14, 1852, when, in addition to the "Stabat Mater" and other classical selections, Kotzschmar played his "Dedication Ode" on the piano, Edwards and Kotzschmar played an overture for four hands, and Miss Cammett sang two operatic arias, "Qui la voce," from the Opera "I Puritani," and "Care Campagne," from "La Sonnambula" (the first time, it is believed, that secular music was sung at a concert by the Portland Sacred Music Society), and the complimentary concert to Hermann Kotzschmar in Lancaster Hall in June, 1852, when a Chickering grand piano was secured for the occasion and at which the vocal soloists were Miss Cammett and Ellen Merrill.

There is little mention regarding the orchestra of the society in its records until 1845, and even then none of the names of the members appear, but the instrumentation as given at that time was: 1st and 2nd violins, viola, basso, cello, 1st and 2nd flutes, 1st and 2nd trumpets, 2 trombones, ophecleide and horns.

At some of the rehearsals, also, the members of the Sacred Music Society enjoyed instrumental and vocal music by accomplished visitors from Boston and other cities, while, at others, they had the rare opportunity of studying under guest conductors of wider acquaintance with the choral works of

the great composers and from them they were able to get a deeper insight into the beauties of the numbers which they were rehearsing. In September and October, 1835, Mr. Greatorex of Boston led the chorus on a number of occasions.

In 1846 and 1847 William Keyser, a Boston violinist, played at several of the rehearsals; E. R. Chapman of London conducted the chorus.

From April, 1848, to February, 1851, no mention of any concert having been performed is made in the records of the society, though weekly rehearsals were regularly held. It is to be feared from some personal allusions in the records that all the members were not in harmony with those who were endeavoring to put the best interests of the organization ahead of selfish desires. The society, for some reason, was without a permanent conductor during this period. In 1848 four different persons served as conductors of the chorus, so that none was able, during this period, to bring the chorus to that state of perfection necessary to the presentation of a public concert in a satisfactory manner.

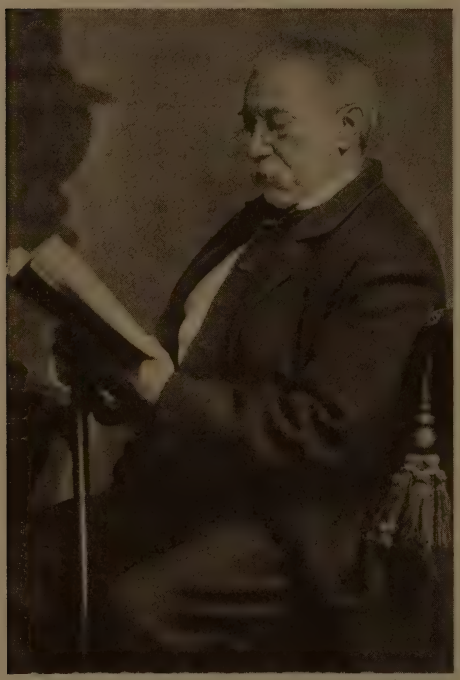
About this time there arrived in Portland one who was considered, by many of his local contemporaries, as, perhaps, the most eccentric musical character that has ever been domiciled in that city. This was Prof. Frederick William Nicholls Crouch. He introduced himself to the community by giving a concert in the original City Hall, at which he sang his famous composition, "Kathleen Mavourneen," besides several bass solos from each of the oratorios, "The Messiah" and "Creation." Like most Englishmen he knew these great oratorios by heart, and had heard some of the world's best singers in them many times. He was a basso profundo, sang well and was particularly good in the recitatives. His voice was of wide range and excellent quality and he sang low D in the bass to high G sharp in the tenor. On this occasion the hall was well filled with an appreciative audience and the papers gave the concert high praise.

The Sacred Music Society was in desperate straits for a conductor and at a meeting of the Government on May 20, 1850, it was voted "that we recommend to the Society to engage Mr. Crouch to lead the Society." The committee chosen at this meeting to confer with Mr. Crouch reported that he was willing to serve the society as a conductor for the sum of three hundred dollars per year, and it was voted to engage him, but at an adjourned meeting held nine days later a reconsideration of the vote was taken, and no conductor was chosen.

Incrimination and recrimination and threats of lawsuits followed; the members took sides for and against Mr. Crouch and the organization was nearly rent asunder.

The next meeting of the society was conducted by A. Arthurson, also an Englishman, and a soloist. Though he was not a great artist, he was a pleasing vocalist who could give a recitative in as perfect a manner as one could wish. He sang at the First Parish Church for about a year, and, while residing in Portland, was called to Boston to sing the tenor solos for the Handel and Haydn Society. Mr. Arthurson served the society well for the balance of the year and it succeeded in giving three concerts under circumstances that at times must have been quite disheartening.

Early in September, 1854, at a special meeting of the society, the records state, "members generally expressed themselves as tired of going on as they had been, as there is no Tenor in the



F. NICHOLS CROUCH, F.R.S., COMPOSER OF "KATHLEEN MAVOURNEEN." FOR SOME YEARS A RESIDENT OF PORTLAND WHERE HE DIED IN POVERTY (1896). PHOTO BY BACHRACH, BALTIMORE.

City that can read our Music and without them we cannot make a Chorus."

At the regular meeting one week later A. L. Ilsley was again elected 1st Vocal Conductor of the society. But the society's time was nearly run, for, on September 26, 1854, it was voted to appoint a committee to confer with Mr. Bartol on his proposition "to take the property of the Society and pay the debts," and also that "this Committee have full power to conclude a bargain for the best interest of the Society."

On October 4, 1854, is written, "on motion of Mr. Bartol to continue our rehearsals as formerly with renewed energies, the opinion of those present was called out and all seemed to concur in the opinion that if the liabilities of the Society were removed, we might resume our rehearsals with pleasure and profit."

"An offer was made by Mr. Bartol to take our resources and effects and assume our liabilities, hire the hall and give the Society the use of it gratis and they might as soon as they chose redeem them. On motion of Mr. Shaw that we continue our rehearsals, it was accepted," and on October 11, 1854, at a meeting at the store of Tolford and Co., on Free Street, the records briefly state that, "The agreement between Mr. Bartol and the Society was presented and accepted, the business done and receipts passed."

The next and last entry in the Record Book, which is dated February 9, 1857, briefly states that "The Society never met again, but a new one was organized this evening to be called the Haydn Association. Attest,

P. W. Neal, Sec'y."

And thus passed the ancient and honorable Portland Sacred Music Society. The high standard which it set in Choral Music in Maine has been reflected in the music in the churches, musical organizations and clubs throughout the State for more than ninety years, and its influence will doubtless be extended through a century more. Among the side lights in the history of this old society are notations on the margin of the "Roll-book." Against the name of one member was jotted two significant words. These were, "Turned out." Another noted the fact that "A. P. Morgan paid part of his dues in Charcoal."

### *Frederick Nicholls Crouch*

The story of the life of F. Nicholls Crouch, who became the storm center of the tempest which threatened to wreck the Portland Sacred Music So-

ciety, and in fact did hasten its end, is one combining pathos and tragedy.

An autobiographical sketch of his life, written about a year before his death, bears mute testimony to his early ambitions; his triumphs and failures; and his modest pride in his achievements as well as the bitterness which he cherished in his heart because of the treatment to which he had been subjected by his fellow men.

Because Mr. Crouch's career is so full of human interest, and, during his life in Portland, he became so well known among the musical people of Western Maine, the accompanying excerpts from his diary merit more than passing attention.

"As I write I am eighty-six years of age. So much has been published concerning my birth, parentage and education, most of it incorrect, that I make the subjoined statements over my own signature. I am the son of F. W. Crouch, the English violoncellist, and was born July 31, 1807. I will now jot down a few events in the life of a man once at the head of his profession, but now in the sere and yellow leaf of life; in early days, one of the band of the royal household, the Hanoverian family occupying the throne of England; now passing out with the debris on the ebbtide leading to oblivion.

"My masters were Dr. William Crotch, composer of the oratorio, 'Palestine'; Thomas Atwood, organist of St. Paul's Cathedral; W. Hawes, master of the choir boys, Westminster Abbey and Chapel Royal. John Barnett, composer of 'Mountain Sylph,' and W. Watts, the Philharmonic secretary in London, also instructed me. I was personally acquainted with Carl Maria von Weber, Sir Henry R. Bishop, Meyerbeer, Rossini, Verdi, Balfe, Sir Michael Costa, Sir Jules Benedict, Sir George Smart, Paganini, J. B. Cramer, Czerny and Cipriani Potter, Charles Neate and Moscheles, all of whom were friends of Beethoven.

"I played in quartet with most of these, and was, besides, intimate with all the authors, dramatists and journalists of that day in England. I played for twenty-one consecutive years in Drury Lane and Covent Garden theatres, and so became acquainted with all the actors of celebrity, the Kembles, Keans, Macreadys, Sheridan, Knowles, the Wallacks and the Keeleys. I knew every operatic singer of note and had the satisfaction of bringing out Malibran, Pasta, Grisi, Ciuti, Damoreau, Viardot, Campanini, Jennie Lind, Carydon, Heizinger and Veluti. Felix Mendelssohn layed upon my breakfast table his rough score of the 'Midsummer Night's Dream' Overture and commissioned me personally to transcribe and make a partitur for the conductor's desk and complete parts for the Philharmonic Orchestra and to have the whole in readiness for the approaching trial night. The score and the parts were in possession of Calkin, the Philharmonic librarian when I left England in 1849.

"Four-fifths of a century have gone their course on the wings of time. My patron, the Prince Regent in the first quarter was crowned George IV, at which ceremony I officiated, as I did also at that of her most gracious Majesty Victoria. In 1822, by royal command, I was installed student of the Royal Academy of Music, and while there, completed my first vocal work, 'Friendship's Offerings,' dedicated to the Countess St. Antonio. This was followed by a Cavatina ('Swiss Song of Meeting') for Malibran, and the ballad, 'Zephyrs of Home.' In 1830 I made an agreement with Charles Peace Chapman. in London, to represent his

firm as a commercial traveler for the West of England. It was at that time that I commenced my series of Irish works, in which will be found 'Kathleen Mavourneen.' The inspiration of writing Irish themes was conceived on horseback, while prosecuting my avocation as a traveler, under the walls of Endsleigh Castle, on the right bank of the River Tamar. This castle is the hereditary barony of the Dukes of Bedford and Tavistock. Here I planned the melody of 'Kathleen Mavourneen.'

"At a Cornish fishing town, approached by a chain cable steam ferry, I soon reached stabling and my hostelry, the Bedford Arms. I slept happily on my inspiration and early the following morning placed my idea upon paper. In the course of the day, I sang it to a few of my friends, who insisted on my going with them to a music-seller, by name P. E. Rowe. I sang the song to the craze of Mrs. Rowe, who made it then and there 'sine qua non,' that I should give it at a concert. My appearance at Mrs. Rowe's concert sent me back (willy nilly) to my legitimate profession, in which I gathered around me a large class of pupils. In my teaching and sporting days I had unlimited success and finally built a large music salon, which I opened with a thirty thousand pound stock, combining pictures, ancient and modern, stationery, music, pianos of all leading makers and instruments of every description."

Mr. Crouch finally left Devonshire to become precentor of the publishing department of D'Almaine & Co.

Continuing, he writes:

"I had an understanding to write for no other house for seven years. During the first twelve months, unlimited as to the number of pieces, I received twenty-five shillings on each composition; the second year, five pounds; third, ten pounds; fourth, fifteen pounds, and so on in proportion. All this increased amount of brain work was accomplished during the precentorship in D'Almaine's house, not to make note of my literary writings, prose, songs and verses, and my lectures on Ireland and Masonic duties.

"At one of the rehearsals of Verdi's opera, 'Masnadieri' written for Jenny Lind, was Maretzek, chorus master, who made a proposition that we join in attempting to establish Italian opera in America when the London season closed. Accordingly by Nov. 10, 1849, I made my obeisance before an American audience in the Astor Opera House, Eighth Street, New York. Our first opera was Rossini's 'Il Barbiere,' and the executants were Bertucca, Forti, Guidi, Benevantarea, Sanquirica, Novelli, Strini, Rosa Durando, the Patti family, Benedetti and others. The results failed to recompense the outlay in New York, as well as in Boston, where the opera died of starvation, leaving me with a sick wife in a city where I did not know a living soul.

"I finally met Jacques Paine, a music dealer of Portland, Me. By his advice I lectured on the oratorio 'Messiah' before the Boston Handel and Haydn Society, the members singing the choruses. Finally, I was engaged as conductor and translated for them Rossini's 'Stabat Mater.' I taught music in Boston for seven years, and then moved on to Philadelphia, where I conducted Doctor Rush's Saturday concerts. I also dramatized and arranged entire acts, marches, recitations and dialogues in English of Mehul's 'Joseph in Egypt' and produced them under the patronage of a lady known as the good angel of everything of taste, worth and refinement. The morning after the public performance I received a letter of thanks and a check for $100.

"At the close of Buchanan's administration I moved on to Richmond, Va., undertaking a position as organist in St. Paul's P. E. Church. My success here was nipped in the bud by the invasion of Colonel Ellsworth and his zouaves, styled 'Pet Lambs of New York.' I joined the Confederate cause by enlisting in the First Regiment Richmond Grays, Infantry. We were ordered to Norfork after the destruction of the Cumberland and other shipping and the firing of the Portsmouth navy yards.

"English principles made me a Confederate soldier, and I fought in every conflict throughout the State of Virginia, from Manassas to Appomattox. I was never sick a day, and never reported, and never had a furlough during the whole war. After the capitulation I turned laborer in the service of Thomas Perkins of Buckingham Court House. Gossip and bygone reputation asking who the laborer was, I resumed my profession and taught the resident families of Buckingham and Albemarle for a season. Afterward I was given a class in the University of Virginia, and finally returned to Richmond with a young Confederate wife, where we were looked upon as rebels by the citizens. Thus rewarded for our partisan services by hardships, privations and starvation, we moved on to Baltimore, Md.

"Want in its most bitter form proving to me that there was no hope of resumption as a teacher, I took up the business of practical repairer of pianos and tuner and traversed the States of Virginia and North Carolina until physically worn down. I led months of this life in defiance of army wounds, bodily prostration and old age and produced a miserable return, until I managed to reach home, where I occasionally wrote a composition in music.

"Remembrances of the past, poems, lyrics and other subjects connected with literature only keep the man of mind and brain at the starvation point all the time. Thirty-three American jobbers, publishers and dealers in music were publishing 'Kathleen Mavourneen' and others of my writings and works, but I possessed no funds with which to copyright them. . . . Each of these music dealers has made thousands on the sale of my compositions, while the creator lives in poverty and beggary. But for the industry of his Confederate wife, who is a practical tailoress and dressmaker, the writer of 'Kathleen Mavourneen' must have perished of actual starvation or terminated his career in the poorhouse."

The manuscript is signed "Prof. F. Nicholls Crouch, F.R.S., M.D., 111 Penn St. Baltimore, Md."

Several years before his death Professor Crouch attempted to sing his "Kathleen Mavourneen" before a Baltimore audience, but, time and exposure had made him so weak that his voice could scarcely be heard above the piano. He was, however, greeted with a storm of applause for which he bowed his thanks again and again.

"One of Professor Crouch's eccentricities," says Thurston's *Reminiscences,* "was his fondness for snakes. At one time he had one hundred of them in the room where he gave his lessons, and frequently several of them, from the largest, four feet long, to the smallest would be crawling around on the floor. I have met him on the street when there would be one or two snakes' heads peeping out under the side of his hat. He frequently carried one or two in his pocket. He and his wife lived in the room where he gave his lessons and kept his snakes."

Because of Mr. Crouch's liking for reptiles and of his unusual manner of

CASCO TRIO. LEFT TO RIGHT, GEORGE M. HOWE, JAMES S. STAPLES AND JOHN L. SHAW. FROM A DAGUERREOTYPE MADE BY GEORGE M. HOWE IN 1845.

handling and exhibiting them, many failed to understand him, and some in fact feared him, but his peculiarity was not so much, as may be suspected, an evidence of the hobby of an eccentric as an illustration of the enthusiasm of a naturalist. He was a close student of nature. He loved the birds and insects as well as the reptiles, all the lower animals, in fact, passionately. When he could not be with them in the fields, he would have them with him in his house.

Mr. Crouch had the manner of a gentleman of education, polished and refined, but he was temperamental to a degree.

His last days were indeed lonely. Repelled by some, who detested his English mannerisms; he was abhorred by others who loathed his reptilian eccentricities; and, because he had worn the uniform of the enemy, he was abominated by the majority in the places in which he chose to dwell. He became estranged in those communities whose people failed to place appreciation of his art before their intolerance of his loyalty to the cause for which he chose to fight, or set the value of his accomplishments ahead of their antipathy to his peculiarities.

This world acclaimed composer, who had numbered kings and queens among his patrons; who had counted the greatest celebrities of his day among his personal friends; and who had valiantly fought in many battles for a cause which he believed to be just; broken in health and spirit and too proud to ask for aid, died in the city of Portland, Maine, in 1896, when he was penniless and but for the timely help of a well remembered friend of many a struggling musician, must indeed "have perished of actual starvation or terminated his career in the poorhouse." His is one of the saddest stories in the musical history of America.

As late as 1845 there was no regularly organized male quartette in Portland. There was a male trio, however, which practiced one evening each week and sang on many private and some public occasions. George M. Howe was first tenor, James S. Staples second tenor and John L. Shaw bass. They all sang in the First Baptist Church, then on Federal Street, where Frances Pennell, who later became Mrs. John L. Shaw, was organist. This trio, for a time, went by the name of the Casco Glee Club.

When Mr. Staples' engagements became so exacting that he was obliged to withdraw, his place was taken by Samuel Thurston.

Then another voice was added and Portland's first organized "male quar-

tette" was established. The new member, Washington Elliot, came from Bath. He had an exceptional tenor voice, in compass, ranging from C to double high A, an octave above high A (not a falsetto). It is said that when he sang there appeared to be no break or change in his voice which maintained the same unvarying quality throughout. His lower tones were not remarkably good, but his upper tones were pure and powerful with no weak spots. Had his voice been properly trained he would probably have become famous as a soloist. He remained in Portland about two years and then went to San Francisco where he obtained a position which he held during the remainder of his life as director and tenor singer in a choir. The quartette, which became known as Shaw's Quartette, continued with many changes, especially in the first tenor and bass, till late in Mr. Shaw's life.

The Portland Orchestral Society was an organization which flourished a few years (1856-1859). George Churchill was the first conductor, but when he left the city he was succeeded by Mr. Kotzschmar. This orchestra made excellent progress and gave several public performances.

Its first officers were all well-known business men of Portland. They were President, Thomas Wright; Vice President, Benjamin Tukey; Secretary, George M. Howe; Conductor, George A. Churchill.

An interesting though unimportant musical organization existing in Portland in 1838 was composed of some of the younger people of the town, and was known as "The Mocking-Birds." There were about twenty members, each being designated by the name of some bird. The ladies were known as the Nightingale, the Lark, the Goldfinch, the Oriole, etc., but no such lovely names were bestowed upon the gentlemen, among whom David Paine was known as the Albatross, Dr. Thomas as the Condor, Joseph Kingsbury as the Crow and Charles P. Ilsley as the Bat.

Many concerts, at which artists and soloists from other states appeared, were given in several cities in Maine during the winter season, but perhaps the greatest number took place in Portland. At one of the most notable of these, soloists from the Handel and Haydn Society of Boston gave a concert in City Hall, Portland, in 1842; F. F. Miller, organist of the Boston Academy of Music, and M. Colburn, the "original inpersonator of David in Oratorio," gave a recital at the Park Street Church in that city.

The Casco Serenading Club of Portland was composed of twelve members. On moonlight nights the members took a square piano on a wagon body along with them, and serenaded the people of the town. Each member could play one instrument and sing as well. It was famous in its day. The club would begin its serenading at about eleven P.M. and keep at it until three o'clock in the morning. It was said that "Nothing was too good for them in the houses before which they stopped and tuned up their concerts." The members were George M. Howe, second tenor; Dr. Charles Thomas, low bass; George A. Thomas, first bass; Henry Boody Churchill, first tenor; George A. Churchill, second tenor; Samuel Thurston, second tenor; Washington Elliot, first tenor; Samuel Johnson, flute; Thomas Wright, guitar; Samuel Stevens, guitar; Amos Osgood, flute; John L. Shaw, low bass and violoncello. The club was at its best about 1845.

It appears to have met with a better reception than did another old serenading club which was in existence in

1836, for a correspondent, in the *Portland Argus* of August 19 of that year, complained of this "Night Band" and expressed "a willingness to turn out and help put its members into the horse-pond," to which the editor added, "We have no objections."

*Cumberland Musical Association*

The Cumberland Musical Association, a county singing society organized at Gray, November 5, 1835, held its first meeting with Francis L. Ilsley of Portland, President; Charles J. Noyes, Brunswick, and John Merrill, Poland, Vice Presidents; Samuel True, Cumberland, Treasurer; John T. Harris, Portland, Recording Secretary; Aaron Eveleth, New Gloucester, Corresponding Secretary; and Ira Berry, Portland, John Eveleth, Windham, and Ferdinand I. Ilsley, Portland, Standing Committee.

Its first annual meeting was held on the evening of December 31 in that year in the Congregational Meeting House at North Yarmouth when a lecture on church music was given by the Rev. Mr. Adams of Brunswick. The "Choir" of one hundred and fifty singers, from thirteen towns, performed selections from the Handel and Haydn Society's collection.

At a meeting held at the Congregational Meeting House, Gorham Corner, Thursday, November 14, 1836, an address by Rev. Mr. Chickering was given before the society.

For a few years the society, which received the support of some of the most musical people in the county, was very successful.

*The Hallowell Harmonic Society*

Hallowell continued to be an active center, musically, and it is claimed that in the thirties and forties this little town, which was then at the height of its development, was, in musical culture, fifty years ahead of any other city or town in Maine.

The Hallowell Harmonic Society was organized in or about 1832 by Paul Stickney, who became its conductor. This society exercised no little influence on the musical taste of the people of Central Maine. It was devoted to the serious study of classical music and it was instrumental in familiarizing the people of the Kennebec Valley with the best known of the standard oratorios to an extent not surpassed in any part of the State.

Prominent among the members of the Harmonic Society in Hallowell were Elizabeth Dole, afterwards Mrs. Elizabeth Dole Kimball, one of the most gifted singers of the town; Alex Jones, an exceptional tenor; John Stickney, a magnificent basso; John D. Lord, and Colonel Livermore. Of Paul Stickney it was said that "what he did not know about music was not worth knowing."

Elizabeth Cheever, the organist for the Harmonic Society, was the daughter of Nathaniel Cheever, the first editor of *The American Advocate.*

An excellent orchestra in which a German musician named Weldenburg played first violin; Charles Vaughan, violoncello; Frank Day, double bass; Horace Waters of Augusta, second violin; and Allen Drew, E flat clarinet, assisted at most of the recitals and "grand sacred concerts."

In 1833 the Harmonics sang the chorus from "Judas Maccabaeus" and selections from Handel; and in 1834 Beethoven's "Hallelujah To the Father," "Awake the Harp," from Haydn's "Creation," and Persolesi's "Gloria in Excelsis."

In 1836 the society announced "its Sixth Oratorio," consisting of selections from Haydn's "Creation," but "owing

to the great number of balls and parties," so it was stated in the press notices of the concert, "it was not so well attended as was desirable."

John Merrick, Franklin A. Day, Paul Stickney and Samuel Tenney were among those who led the Old South Choir, which was said to have been unexcelled by any in New England. Major Rowell, J. Q. Adams Hawes and Allen Drew, who were later leaders, were, like their predecessors, conductors of exceptional musical talent. Mrs. Maria Boyd and Mrs. Elizabeth Hubbard were both prominent soloists at the Universalist Church in Hallowell. They were the daughters of Elizabeth Decker whose father, Master Samuel Locke, was a famous soloist in this part of the country. Mrs. Hannah Dole, Mrs. Joseph Barrett and the Livermores also contributed to the musical progress in Hallowell in this period. Albert Davis was tenor in the Universalist Choir and M. W. Boyd, bass. When Marie Decker was soprano soloist there, Mr. Boyd, who for a long time acted as a leader of the Hallowell band, was considered one of the best equipped musicians of the town.

### *Maine State Musical Association*

After the passing of the Handel Society of Maine several later attempts were made, at different times, to organize state wide choruses; and, as the modes of travel improved, better success attended the efforts of the promoters of these ambitious projects, so that subsequent efforts, in this line, were not subjected to the severe handicaps, in this particular, that attended the old Handel Society.

The organization of the Maine State Musical Association was the result of a desire on the part of some of the musical people of the State to spread the doctrine of better music, in the forties, and it followed the old Handel Society of Maine as its logical successor. This association was organized in 1843 with William M. Reed, President, and was a successful musical organization for more than fifteen years.

While no complete record of its sessions is now available, it is known that in 1851 its officers were: Columbus Stewart, No. Anson, President; E. H. Piper, Waterville, Cor. and Rec. Secretary; and Joseph Marston, Waterville, Treasurer.

In 1852 the meeting was held at Winthrop on the seventh day of September.

In 1854 its officers were: G. W. Fairbanks, Wayne, President; J. C. Williams, No. Anson, N. S. Rice, China, C. B. Brett, Strong, Church Fish, Hope, Charles Milliken, Gardiner, Vice Presidents; M. B. Sears, Winthrop, Reuben Seavey, Hallowell, and W. M. Rice, Jr., Bath, Trustees; Thomas D. Thorne, Lewiston, Rec. Secretary; M. B. Sears, Winthrop, Cor. Secretary; and Joseph Marston, Waterville, Treasurer.

In January, 1857, a four days' session of this musical association was held in Central Hall, Lewiston, under the direction of B. F. Baker of Boston, assisted by the Mendelssohn Quartette Club of Boston.

The pianists were Mr. Henderson of Boston and L. W. Ballard and R. C. Pennell of Lewiston.

Two pianos were used and "Able Vocalists" from all parts of the State were present. Among these were Ellen Barrows, John Morgan, J. L. Shaw, S. Thurston and C. C. Buck of Portland; H. C. Chandler and Miss Edwards of Lewiston; Miss Carroll, Waterville; Miss Poland, Auburn; Mrs. Graves, Sabattus; R. C. Boothby, Livermore Falls; William Rice, Bath; William Haskell, Topsham; and E. C. Farrington, Auburn.

B. F. Baker's new church music book was used. On the evening of January sixteenth a miscellaneous concert was given; on the seventeenth an instrumental program by the Mendelssohn Quintette Club was presented; and on the eighteenth the oratorio "Creation" was sung.

The fifteenth annual session of the society was held in Bangor in October, 1858, at which time the Penobscot Musical Association united with this society in presenting a four-day program.

In October, 1859, the Maine State Musical Association held a musical convention or four-day music festival in Deering Hall in Portland. Professor B. F. Baker of Boston directed the choruses, and the soloists were Professors Baker and Ball, Harriet Cammett, Samuel Thurston, and Mrs. J. H. Long of Boston. The program consisted of songs, glees, duets and choruses. On October seventh the oratorio "Creation" was performed, Hermann Kotzschmar was the pianist.

The Maine State Musical Association elected October 7, 1859, the following officers: Joseph Marston, Waterville, President; C. H. Additon, Portland, Dr. William H. True, Freeport, Wesley Birnier, Pittston, G. H. Carpenter, Waterville, T. P. Magoon, Bath, Vice Presidents; E. C. Farrington, Lewiston, Cor. Secretary; W. H. True, Freeport, Rec. Secretary; O. S. Edwards, Gardiner, Treasurer; N. O. Mitchell, Gardiner, J. B. Bray, Bridgton, E. C. Farrington, Lewiston, Trustees; M. B. Sears, Winthrop, G. G. Additon, Portland and Dr. W. H. True, Freeport, Com. on Resolutions.

Unlike the Maine Music Festival, which for nearly thirty years confined its annual sessions to Portland and Bangor, this organization held its conventions in a number of the larger and more widely scattered towns and cities of the State, notably, Portland, Bangor, Lewiston, Augusta and Bath. It coöperated with local and county musical organizations and assisted them in many ways in presenting their programs and in stimulating an increased desire for the best in music, and it aided musical instructors by holding special classes for teachers. Its announced purpose was to elevate the standard of music in the State of Maine, and in this it was very successful.

It is regrettable that there is now so little remaining of record of this old musical society, believed to be the first to successfully undertake a state-wide work for the advancement of music and musical culture through choral singing. This association had a printed constitution, a list of its members, and members of its teachers' classes. The loss by fire of the Bangor Public Library in 1911, and the burning of the larger part of Portland in the great fire of 1866, materially assisted in wiping out many of the records of this and other old time musical societies, yet enough remains in the hands of individuals to show that the Maine State Musical Association played no small part in developing a state-wide interest in music. The teachers' classes were held during the summer vacation periods, the first annual session of which was held in Bath in August, 1854.

William M. Reed, Esq., of Farmington, born June 27, 1801, founder and first president of the Maine State Musical Association, was the son of Asa and Sarah Reed. He married Ann Wentworth. As a young man he lived in Phillips but moved to Farmington in middle life.

In the minutes of the twentieth annual session of the Penobscot Musical Association held in Bangor in 1860 the following brief sketch of him appears:

"Wm. M. Reed, Esq. of Farmington died at his residence on August 7, 1860, aged 59 years.

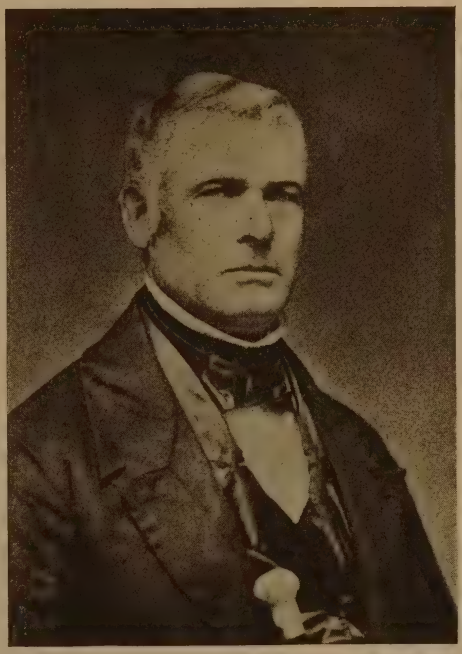
"He was a member of this Convention in 1854, and for about two years a teacher in this city, and the leader of one of our Church Choirs.

"Mr. Reed in early life left this State and went to Boston in order to avail himself of the advantages of that city for the study of music, and about thirty years since returned and settled in Franklin County, where he resided till his death. He has been a very faithful and successful teacher of music, making it the principal business of his life.

"His favorite music was the choruses of the old masters, such as Handel, Haydn, Mozart, and Beethoven, and in them he very much delighted, and in the direction and performance of them, he had but few superiors, or even equals.

"Mr. Reed may justly be regarded the father of the Convention system in this State. It was mainly through his influence that the State Convention was formed about seventeen years since, he being its first and for several succeeding years its very efficient President."

His death was a tragic one. During an epidemic of smallpox, like many others of his time, he refused to be vaccinated, and becoming exposed to this infectious disease he soon succumbed.



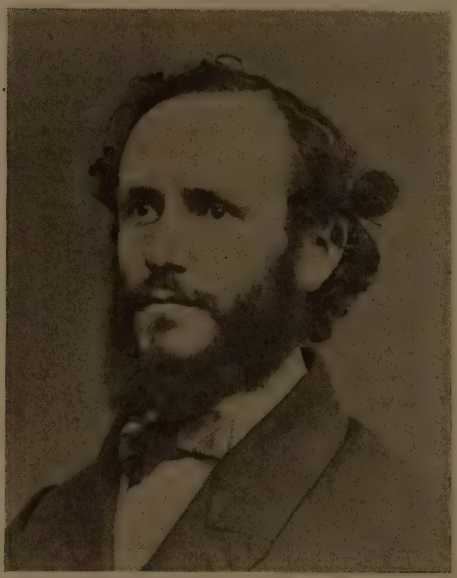
WILLIAM M. REED, FOUNDER AND FIRST PRESIDENT OF THE MAINE STATE MUSICAL ASSOCIATION (1843) AND FIRST PRESIDENT OF THE FRANKLIN COUNTY MUSICAL ASSOCIATION.

### *The Penobscot Musical Association*

Bangor, destined to become one of the great musical centers of Maine, was, at first, slow in responding to the call of Polyhymnia. To be sure, way back in 1791 it had its psalme singers, notably Seth Noble, but for nearly fifty years thereafter little was done in the way of musical advancement. At first such music as was imparted to the good people of that town was dispensed by the old time singing masters. Two of these, J. W. Tufts and Horace R. Streeter, were pioneer instructors among Bangor folk, and the Queen City was fortunate in having two such able men to minister to its musical desires.

J. W. Tufts was a composer who had received a much better education than the average musician of his day. He was a good contrapuntist and a thorough musician, and it is said of him that he placed the training-system of public schools upon a much firmer foundation than it had ever been before. He lived in Bangor for a time, and later resided in Camden.

Horace R. Streeter was a violinist. Besides teaching a singing school he had a small orchestra of his own to



SOLON WILDER WHO ORGANIZED THE FIRST SINGING SCHOOL IN BANGOR.

play at dances. He was leader of the choir at the First Parish Church, Bangor, "when it had a steeple on the other end," and played the violin while Frederic S. Davenport played the organ there. He also played chamber music with J. W. Tufts and John D. Conley. These three gave concerts without remuneration, for the sheer delight of it.

Solon Wilder, to whom Bangor owes as much, musically perhaps, as to any other one man, was a musician of great prominence in the early days, and accomplished more than any one else in developing musical appreciation and musical talent among his fellow townsmen. He organized the first singing school in Bangor. Many of the most prominent Bangor singers for years were among the boys and girls who had received their first musical instruction under the guidance of this keen eyed and scholarly musician. The Wilders were a musical family. Mr. Wilder's sister became a singer of prominence. Though the Maine State Musical Association had been organized in 1843, and a local musical organization, known as the Bangor Sacred Music Society, gave concerts of secular as well as sacred music in the Queen City as early as 1839, there had been for a long time a desire in Bangor to form a county organization and this found expression in the organization of The Penobscot Musical Association.

One should not think it strange that Bangor was so far behind the cities of Western Maine in getting her musical start, for Bangor was but a trading station of the Indians, in the midst of a virgin forest, for more than a hundred years after the first settlement had been made in Portland; and then again its location was more than a hundred miles farther into the Maine woods than was the Forest City from that seat of musical learning—Boston. One might raise the point that Hallowell was not settled much earlier than Bangor and that it was almost equally as inaccessible, but Hallowell was extremely fortunate in having had such musically educated and highly intellectual people as the Merricks and the Vaughans residing in her midst almost from the date of its earliest settlement, to give her an early musical impetus.

It is interesting to note in this connection that while the growth of music in Portland had been largely the result of a desire for musical expression on the part of the common people, that the musical undertakings in Hallowell had been led from the very beginning by men representing the culture, refinement and intellect of the town.

On September 27, 1848, a call was sent out, through the columns of the Bangor papers and by means of a cir-

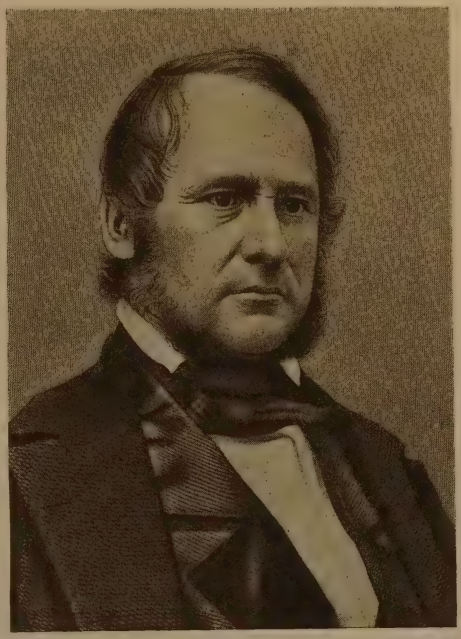
cular issued on that date, requesting all amateur singers of church music to meet at Market Hall in Convention, October 9, 10 and 11 of that year, to practice under the direction of Benjamin Franklin Baker of Boston.

A constitution was adopted and the name was given to the organization, by which it has been known since that day — The Penobscot Musical Association.

The date of organization of the Penobscot Musical Association is officially given as October 9, 1848. The officers elected were Wm. H. Mills, President; Sidney K. Howard, Vice President; E. F. Duren, Secretary and Treasurer; Abner P. Guild, Joseph Forbes, William Arnold of Bangor, Augustus S. French of Dexter, Lysander W. Hartwell of Milo, John J. Colburn of Orono, and Ora Oakman of Corinth, Executive Committee.

On the first day, the record says, the time was occupied in the practice of music, using *The Timbrel,* a book edited by Mr. Baker, and listening to lectures on the style or performance, use of voice, etc. On the second day the question of forming a permanent organization was discussed, and the result was a vote to form it and a committee of five were appointed to propose rules and nominate officers.

The first concert by the Penobscot Musical Association was given at the Hammond Street Church, Bangor, on October 12, 1848. B. F. Baker of Boston, the leader, was "assisted by the Misses Hill and Elwell" of the Massachusetts metropolis. Twelve selections were given. Among the choruses were, "See the Conquering Hero Comes," from Handel; "The Marvelous Work," of Haydn, and Rossini's "Inflammatus"; solos, "With Verdure Clad," "Now Heaven in Fullest Glory Shone" and "Rocked in the Cradle of the Deep."



WILLIAM H. MILLS, FIRST PRESIDENT OF THE PENOBSCOT MUSICAL ASSOCIATION (1848). FROM AN OLD STEEL ENGRAVING LOANED BY HON. HENRY LORD OF BANGOR.

The President of the society, William H. Mills, was one of Bangor's earliest financiers and was, for a long time, one of the principal officers of the Eastern Bank in Bangor.

Benjamin Franklin Baker, the first conductor of the Penobscot Musical Association, was a vocalist and music teacher well known in his day. He was born in Wenham, Mass., in 1811, and in 1833 moved to Bangor where he engaged in commercial pursuits. In 1836 he returned to Boston and while there studied with John Paddon and had charge of the music in Dr. Channing's Church. In 1841 he succeeded Lowell Mason as Supervisor of Music in the Boston Public Schools. He was elected Vice President of the Handel and Haydn

Society and served the Boston association in that capacity for a period of six years, during which time he appeared as soloist at many concerts.

In 1841 he began the establishment of a school of music in Boston. This culminated in 1851 in the Boston Music School of which he became the principal and head of the vocal department. In 1868 he retired. Perhaps his best known composition is "Stars of the Summer Night." He composed three cantatas and many quartettes and anthems and a book on "Thorough Bass and Harmony." Mr. Baker was also President of the Boston Musical Education Society.

In the fall of 1850 the Penobscots "gave the whole performance" of the Oratorio "Absalom." This, it is believed, was the first performance, as a whole, of any oratorio in the Queen City. The society was assisted by Professor Woodbury of New York, Miss Booth from Hartford, Mrs. Rogers "and other prominent singers." This performance was given at the First Parish Church, Bangor. At this session Rev. J. K. Mason of Hampden was the speaker.

Nearly all of the concerts given by the society were miscellaneous in their nature. Hymns, anthems and chants were given by the choruses, while most of the principal solos fell to the foreign artists, though, from the very first, local talent was encouraged to participate in the presentation of solo numbers.

At the annual gatherings excellent programs of music were sung. The choruses sometimes numbered upwards of four hundred, and addresses were made by prominent people from all parts of the State.

At the first conventions lectures were given by E. H. Frost and Prof. Baker on various practices which were injurious to the healthy development of the voice, the teaching and training of choirs and other matters of value to those that were studying singing.

Besides the early concerts that were given in the Hammond Street and First Parish Churches, meetings were held in Norumbega Hall, and organ recitals were held at the Hammond and Union Street Churches. At least one of these yearly events was held in Central Market Hall.

Because of the wisdom of the officers of the society in selecting leaders of talent and experience to direct the singing, some fine effects with the choruses were obtained, and the annual meetings of the society were looked forward to as no small event.

On account of the loss of the minutes and publications of this society, no record of membership for the entire period of its existence is now available and it is impossible to give a complete account of its progress from its beginning to its close. In fact there is but little of the history of the Penobscot Musical Association now remaining of record, excepting such accounts as may be found in the columns of the newspapers of the day. These and the printed minutes of such few of its annual sessions as have escaped the ravages of fire are about all that appear to be accessible to the historian other than a brief, but altogether reliable, sketch of the society made by its Secretary, Elnathan Duren, at the end of its thirty-second year of existence, but it is known that from the date of its beginning until 1859 it had enrolled the whole number of nineteen hundred and twenty-three members.

As the society progressed the presentation of more ambitious programs was fearlessly undertaken. Principal choruses, solos and recitatives from the great oratorios including "The

Messiah," "Creation," Redemption," "Hymn of Praise," "St. Paul," "Stabat Mater" and others were often performed.

The Penobscot Musical Association was one of the most active musical organizations of its time. It issued annual publications including catalogues of the officers and members, with the constitution and minutes of its annual sessions from 1854 to 1868, after which time they were published quite fully in the daily papers of Bangor.

In Williamson's bibliography of Maine twelve of the publications of this society are listed. Many of these were in the Bangor Library at the time the library was destroyed by fire and cannot now be replaced.

In 1854 the membership consisted of six hundred and forty-two singers, representing eighty-two towns.

It is interesting to note from the following advertisement of the 1856 Convention, which was held at Norumbega Hall, George F. Root, directing, the thoroughness with which the matter of preparing for the annual concerts was undertaken.

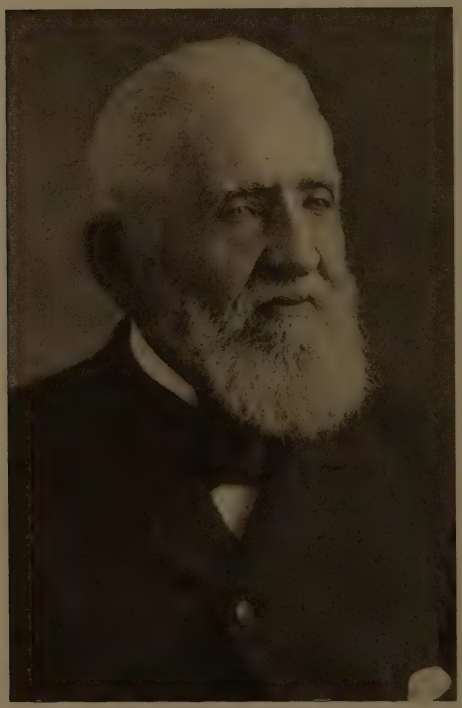
"Morning Session from 9 to 10.30 — Elementary instruction, including practice in major, minor and chromatic scales, time-keeping, intonation and reading music, in connection with Psalmody.

"From 10.40 to 12 — Vocal Instruction including exercises in position, breathing, vowel and consonant elements, and resonance or quality of tone.

"Afternoon — from 2.30 to 5. Glee Singing, including Instruction in Phrasing, and other matters relating to style and expression.

"Evening from 7 to 9. Church music, anthems, choruses, etc. and Practice with reference to public performances."

Dr. George F. Root (1820-1895), the son of a farmer, was one of the most admired directors of the Association which held him in the highest regard, not only for his genius as a composer of popular melodies, but for his great ability as a conductor as well. Though not a native of Maine, Mr. Root came to be identified with Maine music to such a degree, through his connection with the Penobscot Musical Association, that anything that might be said of him should be of interest. He was born in Sheffield, Mass., in August of the year in which Maine became a State, but removed to New York where he became organist at "The Church of The Strangers" and where he taught from 1844 to 1850. After studying in Paris for a time he went to Chicago, in 1859, where he became a member of the publishing house of Root and Cady. Mr. Root was the originator of normal musical institutes. He founded a school of distinctively American music and was instrumental in no small degree in improving the standard of music in America. He composed more than forty songs which became popular with the people of his day. Among his best known compositions are the cantata, "The Flower Queen" (1852), and the songs, "Hazel Dell" (1853), "Rosalie the Prairie Flower" (1855), the cantata, "The Haymakers" (1857), the song, "The Battle Cry of Freedom" (1861), which gained such immense popularity that at one time fourteen printing presses were engaged in printing it so that the demand might be supplied; the songs, "Just Before the Battle, Mother" (1863), "Tramp, Tramp, Tramp, the Boys are Marching" (1864), "The Old Potomac Shore," and "Marching Through Georgia." Mr. Root was also the composer of that immortal quartette, "There's Music in the Air." He



GEORGE W. MERRILL, ONE OF THE FOUNDERS OF THE PENOBSCOT MUSICAL ASSOCIATION, AND FOR ELEVEN YEARS A VICE PRESIDENT.

directed the Penobscot Association a number of years, though not successively. His cantata, "The Haymakers," was presented no less than five times by amateurs in Portland. In the great Chicago fire of 1871 his publishing house was entirely destroyed, and the loss to his firm was a quarter of a million dollars. He was obliged to sell out his interest to others. He had a wide reputation for skill and success as a teacher and was known as a great enthusiast in conducting musical conventions.

Nathaniel Duren Gould (1781-1864), born in Chelmsford, Massachusetts, another Penobscot Musical Association leader, was one of the pioneers in the field of juvenile instruction in music, even before Lowell Mason entered it. He was one of the most active in leading music conventions in all the eastern cities, and was the author of a *History of Church Music.* Gould was in reality his middle name. He came from Middlesex, Massachusetts, where he conducted the Middlesex Musical Society.

George W. Merrill, Vice President of the Penobscot Musical Association for eleven years, was prominently identified with all the leading musical activities of Bangor during that period. He had a tenor voice of beautiful quality and sang for twenty-five years in the quartette choir of the Episcopal Church in Bangor.

Joseph Forbes, for several years Vice President of the Penobscot Musical Association and the first Director of the Bangor Musical Association, and his wife were very active members of the old musical associations in Bangor as early as 1838. He was born in Enfield, Massachusetts, in 1808 and was, for some time, organist at the Third Parish Congregational Church, prior to which he was the musical director of the First Parish Congregational Church, Bangor. He was among the foremost in musical activities in the early days in that city.

What the Penobscot Musical Association did further for the cause of music belongs in another chapter, as will presently appear.

### *Cumberland County Philharmonic Society*

During this period county musical organizations seemed to spring up over night. Following in the wake of the Penobscot Society, the Cumberland County Philharmonic Society was organized in June, 1850, and these were its officers in 1851: Samuel Jones, Cumberland, President; Orin Dins-

more, Auburn, Vice President; and Arthur L. Ilsley, Portland, Chorister.

*Franklin County Musical Association*

The Franklin County Musical Association, quite noted in its day, was organized in 1843 with William M. Reed as President and Ezekiel Lancaster as Vice President. Many were the musical entertainments that the people enjoyed under the auspices of this society.

Like most of the conventions of the County Associations they were held in various towns in the county, with a rehearsal in the afternoon and a public gathering in the evening.

*Franklin County Musical Institute*

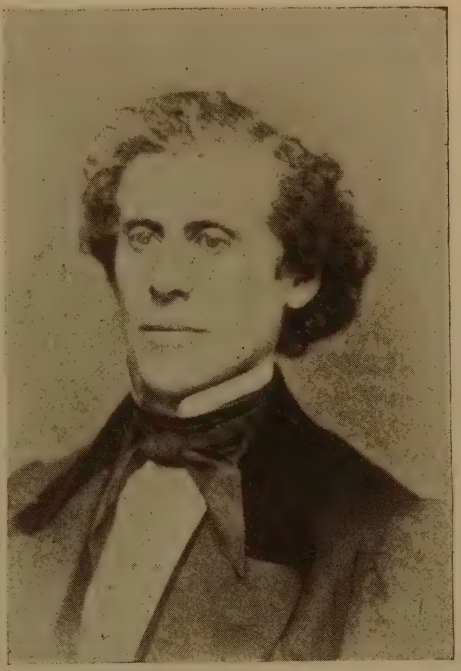
The officers of the Franklin County Musical Institute in 1851 were: O. H. Berry, New Sharon, President; O. H. Sewall, Chesterville, Vice President; W. Perkins, Farmington, Vice President; Lyman Lancaster, New Sharon, Secretary; Nelson C. Luce, Industry, Treasurer.

These officers were succeeded by William M. Reed, Farmington, President; John Titcomb, Farmington, Vice President; John Sprague, Farmington, Secretary; Eben Norton, Farmington, Treasurer.

From the day that Squire Belcher took up his home in Farmington this little town, afterwards famed as being the birthplace of Maine's wonderful song bird, Lillian Nordica, has always enjoyed the reputation of being a musical center.

The fame of its old singing schools spread into counties whose boundary lines did not even border on those of Franklin.

Hon. Joseph Woodman Fairbanks (1821-1905), one of the old singing school leaders, was the son of Columbus Fairbanks, and acted as chorister in Farmington for many years. In the

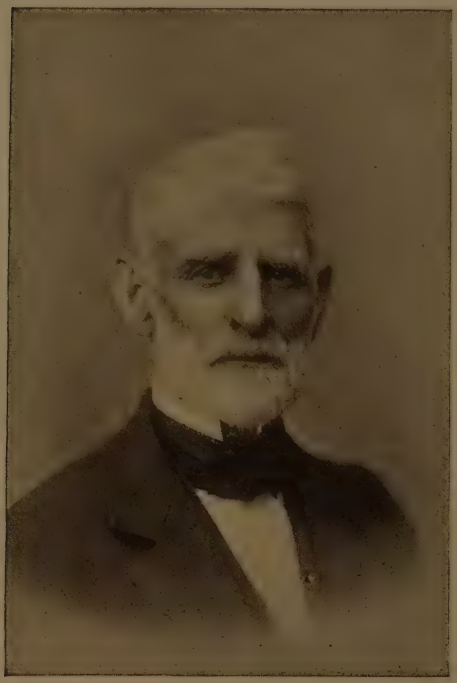


JOSEPH FORBES, FIRST VOCAL DIRECTOR OF THE BANGOR MUSICAL ASSOCIATION (1847) AND A VICE PRESIDENT OF THE PENOBSCOT MUSICAL ASSOCIATION.

choir were then used the bassoon, the trombone, and clarinet. A piano, manufactured by Calvin Edwards, was purchased by Hiram Belcher, son of Supply Belcher, and played in his home where the choir met for rehearsals. It is said that this was the first piano to be used in Farmington.

Mr. Fairbanks had an excellent tenor voice and played the double bass on occasion. He was one of the leading men of Farmington where he had been a merchant for many years. He became President of the Franklin County Savings Bank, was a member of the Maine Legislature four years and held other important offices.

John Titcomb, 2nd, who was born in that town in 1813, was also an instructor. He played several musical in-



JOSEPH WOODMAN FAIRBANKS, CHORISTER AND LEADER OF SINGING SCHOOLS FOR MANY YEARS IN FARMINGTON.

struments, including the violin and flute, and was a very good singer. He had an exercise book which corresponded somewhat with the musical chart of today. It stood upon the platform and was large in size, with notes which could be seen and read from any part of the room. He was leader of the Old South Congregational Church Choir for some time and played the violin in the church before the organ was installed there in 1855. He studied music under Lowell Mason and like many of the singing teachers of his time his regular occupation was farming.

### *Bangor Musical Association*

In the year before the Penobscot Musical Association came into existence the Bangor Musical Association was organized (1847) "to promote, the Science of Music and especially for the edification of its members." It had a constitution and by-laws, met weekly for rehearsals, had regular dues and male members were assessed equally to defray the expenses of the society.

The first officers of this society were: Frederic Hobbs, President; Joseph Forbes, 1st Director; John H. Porter, 2nd Director; Zebulon S. Patton, Sec. and Treas.; William H. Cutter, Organist and Pianist.

The records of this society were very meager. The Secretary's records, from January, 1847, to September, 1856, occupied less than twelve small pages of hand written matter.

Only two concerts performed by the society are mentioned — one on January 24, 1842, at which the receipts were over fifty dollars, and the other on February 21 of the same year. From other sources it is learned that a concert was given in January, 1848, when a Miss Mallett was the pianist.

Mr. Patton resigned his position as Sec.-Treas. in 1848 and he was succeeded by George W. Merrill.

The oratorios "David" and "The Messiah" were studied by this society, and it is believed that at one time Mr. Tufts acted as organist of the association, and F. S. Davenport was its conductor.

The officers elected in November 27, 1848, were, A. P. Bradbury, President; H. R. Streeter, First Director; Joseph Forbes, Second Director; and G. W. Merrill, Secretary and Treasurer.

### *Somerset Sacred Music Society*

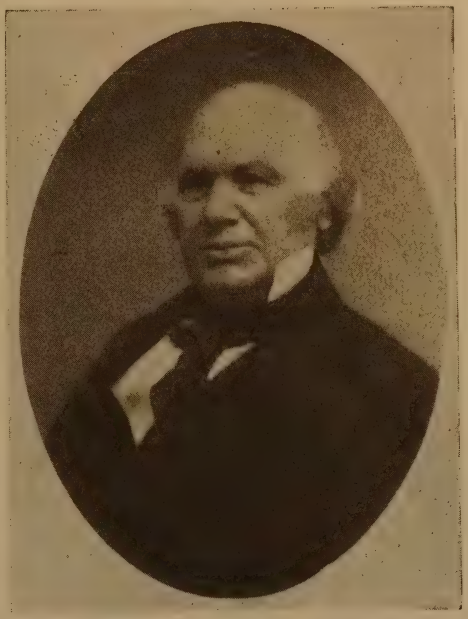
The Somerset Sacred Music Society was an active musical organization from 1842 to 1854 and held meetings and gave some concerts at Skowhegan, Solon and other towns in Somerset

County. William M. Reed was its leader in 1844, and in that year he opened a Singing School in Skowhegan. It is believed that Benjamin Edmund Messer was the organizer, though Columbus Stuart of North Anson was its first president. Asa S. Emery was, for some time, its secretary.

Benjamin Edmund Messer was widely known in Maine as one of the founders of the Penobscot Musical Association and a teacher in singing, according to the old school. For forty consecutive years, in Maine, Illinois and Minnesota, he went about from village to town, accompanied by his treasured violin, of which he was complete master. He held classes in churches, schoolhouses and farmhouses and taught the people rudiments of song. Mr. Messer held many positions of public trust and was esteemed by his fellow citizens in three states. He was famed as a pioneer in the temperance movement.

Mr. Messer was born at Hollis, N. H., in 1812, and received his early education at Peppereli Academy, in Massachusetts. He went to Maine in his youth (as early as 1830) where he began to teach singing schools at the age of eighteen. Possessed of a rich and vibrant baritone voice and being an accomplished violinist he met with favor in every town he visited, and it was not long before his name was almost a household word in hundreds of Maine homes. He was a cabinet maker by trade, and when the singing school began to lag with the warm weather of the spring he took up his regular vocation.

It was during one of his journeyings in Maine that he met with Miss Mary Burt Holt, the daughter of Rev. Fifield Holt, at that time the minister of the Skowhegan Congregational Church. They were married in 1840.



FREDERIC HOBBS, FIRST PRESIDENT OF THE BANGOR MUSICAL ASSOCIATION (1847). PHOTO MADE BY THE COPLEY PRINT CO., BOSTON, FROM AN OLD DAGUERREOTYPE AND LOANED BY MISS MARY J. ALLEN, AUBURNDALE, MASS.

Mr. Messer lived later in New Sharon, and his singing schools extended as far east as Dexter and Bangor. On account of failing health he went to Minnesota in 1852 where he settled in St. Anthony. He afterwards became identified with what is now Minneapolis and built one of the very first houses in that city. He was elected its second sheriff, and joined a party to explore the country to the west. He was also one of the delegates to the constitutional convention of that state but, notwithstanding his duties as sheriff, he continued his musical studies and instruction with much enthusiasm, and subsequently left Minnesota to become musical instructor in the State Normal Institute at Bloomington, Ill. This position he held for about three years, until the breaking out of the Civil War,

when, because Mrs. Messer desired to move to Washington, that she might become a nurse, they went to that city where he secured and held, for twenty-five years, a position in the Fourth Auditor's Office. He died in Washington, December, 1895. His son Edmund Clarence Messer, born in Bloomfield in 1842, became an artist of more than local fame.

Among the names of those who appear prominently in music in Skowhegan during this period are Mr. Brett, who opened a school for vocal music in 1851, and who advertised, "He does not confine his instruction to Church Music but intersperses it with glees, duetts, etc."; O. P. Bigelow, who opened a "flourishing singing school" at Washington Hall in 1853, and who, a year later, became teacher of music at the Bloomfield Academy; Sam E. Morrill, who opened a singing school in 1851, and G. W. Chase of Farmington, who gave a concert in 1854, at which he was assisted by Boston talent and Miss H. Wentworth and Sarah Fletcher of Skowhegan.

*Waldo County Musical Association*

The first session of the Waldo County Musical Association was held in Belfast in October, 1850, with more than one hundred members in attendance, and a concert was given by them on the tenth of that month. The first officers were: William Pitcher, President; Hiram Bass, Vice President; William C. Poor, Secretary; Augustus Peary, Treasurer.

Other musical organizations of more or less importance were formed in Belfast during the forties and the early fifties, and musical entertainments by local talent have been noted by the town historian.

During the summer of 1840 a concert was given by the Belfast Glee Club.

In 1844 visiting talent from other Maine towns was secured for some of the entertainments, and the Bath Quartette Club gave a concert at the Court House. In February, 1845, the Augusta Glee Club appeared in a concert at Washington Hall.

In March, 1851, a "Musical rehearsal of Selections from Opera and Oratorios," directed by J. W. Webster, took place at the Unitarian Church, and in that year an entertainment was given at Washington Hall by "The Druid Band," which consisted of seventy members, all of whom performed on ox-horns.

In May, 1852, a concert program was performed by Henri Jungnickel on the violoncello and flute, assisted by Alonzo P. Wheelock and his daughter of Portland. In this year, also, several concerts were given by a musical society which went under the name of the Belfast Harmoneons.

Mr. Jungnickel had come to Portland from Germany, four years before, with Hermann Kotzschmar. Both of these musical geniuses were members of the Saxonia Band which was composed of twenty young German musicians who longed for the freedom that America offered.

Henri Jungnickel is described as a man of very "nervous temperament, of strong sympathetic quality and seemed overflowing with musical feeling."

Mr. Thurston, in his *Reminiscences*, says, "Mr. Jungnickel found little encouragement in Portland as those who were interested to learn the instruments he taught were very few and there was no local professional orchestra in that city as early as this. After remaining here a few months he went to Boston and became one of the foremost solo cello players in that city, but his career

was cut short by illness and an untimely death.

"Once when our vocal and instrumental club was waiting a short time," he continues, "Mr. Jungnickel picked up a violin and commenced playing Von Weber's 'Last Waltz.' He played it through several times. When he concluded he said, 'There, if I could write a piece of music like that, I would be ready to die.'"

Belfast, as has been said in a preceding chapter, was a musical center, almost from its beginning as a settlement. There was no diminution in the interest in keeping up the standard of its choirs during the next thirty years which followed.

Colonel James W. Webster still continued to be the leader in Belfast musical life, and it has been said of him that "to his exertions was, in a great measure, to be attributed the developement of the fine musical powers of many of his associates in the choir." From 1843 to 1852 the soprano and alto parts in the First Church Choir were sung by his daughters, Pauline and Caroline Webster. During this period Mrs. W. H. Dutton became a member of the choir and later Mary L. Hanson joined it, while J. W. Frederick sustained the bass. Mr. Frederick was followed by Charles R. Thomes.

Following Mr. Frederick's year of service, Aurelia E. Quimby held the position of organist in the First Church for four years. After she gave up the post A. H. Townley acted as organist for a like period of time, until 1843, when Martha Bradbury, then but sixteen years old, took the post. Miss Bradbury served for nine years when she was succeeded by Caroline E. Webster.

From 1835 to 1843 the choir was often supported by local singers, including Mrs. Kendall, Elizabeth Bean and Caroline Sleeper, who afterwards became a regular member of the choir.

From 1843 to 1852 among those who assisted were Mary A. and Susan J. White and the Misses Wetherbee, and in later years Mrs. Thomas W. Huse, Mrs. L. W. Howes, Sarah Howes, Lucy M. Hanson and Franklin R. Frederick.

It seems strange that societies of ancient music and antiquarian singing should have been in existence more than seventy-five years ago, but people of those days derived as much enjoyment from reproducing the psalm tunes and costumes of their grandfathers and grandmothers as do those of 1928.

In 1851 the "Antiquarian Singing Club," under the direction of Francis Harrington, gave several successful concerts, the proceeds of which went to the poor and needy families of Rockland.

There was, for some years, a society in Rockland called the Mozart Club of which G. D. Smith was the director. Its purpose was for the study of the better kind of music, and they met in the Band Hall for practice.

In 1857 G. D. Smith's singers presented the "Flower Queen" at Beethoven Hall. Mr. Smith directed the presentation of Root's Cantata, "The Haymakers," in 1858.

G. D. Smith was the first music teacher of prominence in the City of Rockland. He was an artist as well as a musician, and a gentleman of culture and refinement. He moved to Rockland about 1853, and developed a large class on the pianoforte. He was organist at the Congregational Church until he enlisted in the war. He was killed at Gettysburg.

At the Universalist Church, which was not built until 1838, G. W. Brown played the clarinet and Elkana Spear the bass viol. An organ was purchased

LUTHER WHITING MASON, INTERNATIONALLY HONORED EDUCATOR, WHO INTRODUCED THE EIGHT TONE SCALE INTO THE ORIENT FOR WHICH HE WAS ACCORDED SIGNAL HONORS BY THE JAPANESE PEOPLE AND THEIR MIKADO. PHOTO BY GEORG BROKOSCH, LEIPZIG.

by this church about 1854 and while the name of the first organist is not definitely known it is recorded that Mrs. William Thorndike officiated in that capacity for a long time. Among the singers at this church were Colonel Timothy Williams and his wife, who sang both at this church and at the Methodist Church, James Crockett, Mr. and Mrs. Samuel Tibbetts, Aldana Crocker, Herman Stevens, Charles Crockett, Horace Perry, Mrs. H. N. Keene, Mr. and Mrs. Charles Tibbetts, Ellen Pendleton, Samuel Tibbetts, Jr., and S. T. Mugridge.

The choir at the Second Baptist Church, organized about 1851, has always had excellent singers in it. S. H. Chapman led the choir at one time and Mrs. Louise Furbish played the organ for a long period in this church. Augusta and Theresa Butler were among the sopranos and Mrs. M. A. Achorn was prominent among the altos. B. P. Roberts and A. T. Low were among the bass singers.

During this period singing schools were several times in evidence in the "Old Yellow School House." There were nearly a dozen vocal teachers in Rockland at this time.

Mary Berry was a teacher of juvenile singing in the old Lovejoy House and another teacher was Professor John Singhi. Mr. Singhi came to Rockland in 1833 and was immediately recognized as a thorough musician. He was a native of Italy, and, like many foreigners, had his eccentricities. He is said to have been one of the best trombone players ever known in the vicinity of Rockland.

E. S. Blaisdell was another singing teacher of about this period. At one of his concerts Frances Snow, Mary Sears and Melissa Condon were among the soloists, and Charles Libby was another, while Harriet Jones taught both piano and singing.

Stephen H. Chapman, who moved from Damariscotta to Rockand, taught singing school at the North end at one time. He had a splendid bass voice and led the choir at the Cedar Street Church. He was considered one of the finest of the early musicians of Rockland. He was the first man to enlist in the Fourth Maine Regiment and the first to be killed in the Battle of Bull Run.

When the Civil War came on Mrs. R. S. Mayhew, who had taught juvenile classes at Rockland, entered the army as a nurse.

Albert Smith, a native of Warren, was one of the earliest singing teachers

in Waldo County. Nearly all the singers of Rockland of his day attended his singing schools. Although he never had the advantages of vocal training he was thoroughly grounded in the principles of music.

Mary Ann Hovey, who taught juvenile school in her father's house for some years, was quite accomplished as a pianist, and her father owned the first piano to be brought to Rockland. It is said that this piano later came into the possession of N. B. Cobb of that city.

Among the earliest teachers of piano, violin and organ were Mr. Whipple, Albert G. Merrill, E. S. Bradley and Mrs. Collins.

One of the oldest musical organizations in Bath was The Musical Association of Bath which was organized in December, 1835. It numbered many fine singers who gave concerts throughout the winter of 1836-37 in towns and cities in Western Maine, including the City of Portland.

### *Luther Whiting Mason*

Luther Whiting Mason, acclaimed by the people of the Japanese Nation as their great benefactor in music, and honored alike in America and Germany for his achievements as an educator, was born in Turner, Maine, April 3, 1818. He was a direct descendent of Captain Hugh Mason, of early historical fame in New England, who was an ancestor of many distinguished Americans, including Doctors William and Lowell Mason and Daniel Webster.

The death of his father, following in the wake of disastrous floods which had destroyed large tracts of forest land owned by him, thereby causing the family fortune to be wrecked on the rocks of unfulfilled contracts, left his mother in destitute circumstances with four young children, two girls and two boys, of which the eldest was Luther. A few years of desperate struggle found the children scattered among relatives, with Luther living in Gardiner in the care of Silas Mason, his half brother by a former marriage of his father.

In order to do his share of the work necessary to his maintainance, Luther arose at four each morning during the winter months that he might "make" the necessary time to attend his classes in the village school, wrote his studies on a black-board in the workshop of his brother, who was a last maker, and learned them while he worked.

By nature a musician, he applied himself with diligence to learn the elements of music at home. He soon became the leader of a church choir and applied for and obtained a certificate as a teacher in a common school in order that he might have more time to develop his musical talents.

From his slight means as a school teacher he was enabled to pursue his studies at the Gardiner Lyceum, and with a substantial addition to his income from the establishment of a singing school, and the help of his brother Silas, he was soon able to go to Boston where he entered the school of Lowell Mason, George F. Root and William Bradbury.

After receiving his certificate to teach he accepted an offer of a position as private tutor to a wealthy Scotch gentleman in Gorham, Maine, where he was able to continue his studies at the Academy through the equivalent of the freshman year at college. He then became assistant teacher to a gentleman who had a large class in music in Philadephia.

His first venture in the work to which his life came to be devoted was as a teacher of English branches and

music in the Academic Department of Delaware College where he taught music to one hundred and twenty boys whose ages ranged from seven to twenty-one years.

He enrolled as a regular student in Delaware College while acting as teacher of music in that institution, and at the end of the year he gave a concert with his pupils who so well performed under their talented master that he was invited to become the director of the choir in one of the most fashionable churches in Baltimore.

In this city he married Hannah Allen and to them were born four children, two of whom, Mrs. H. A. Irish and Catherine Mason, survived him.

Through the influence of his brother, Dr. E. W. Mason, he afterwards became teacher of music in the public schools of Louisville. Hearing of his success, a committee was sent from Cincinnati and their report resulted in an offer that he could not afford to refuse. From one of the teachers of German in Cincinnati Mr. Mason received a copy of C. H. Höhmann's *A Practical Course of Instruction in Music on School Principles,* the first graded course of music to be published in any language, and from this he developed a system which he placed before leaders in music at Boston and New York.

Carl Zerrahn was one of the first to see the possibilities of the work and by his advice the publication of it was undertaken by Oliver Ditson with the result that it is said to have caused a revolution in school music throughout the country and was immediately responsible for the publication of "The National Music Course," the most successful system of school music ever published.

In Boston, to which city he was next called, aided by the hearty coöperation of the School Committee and the Superintendent, he achieved such unparalleled results that he became famous as an educator and his music books came to be used in nearly every city in the country.

At the Centennial Exposition in Philadelphia in 1876 Professor Mason became so interested in the Japanese exhibit that he was led to inquire about the condition of music in the Empire, so he sought an interview with M. Tanetaro Megaba, who then held the title of Vice Minister of Education from Japan to America.

Meanwhile representatives of the Japanese Government to the Centennial Exposition, who had become interested in the "National System of Music Books and Charts," had taken with them a set to Japan, and Professor Mason was soon after requested to undertake the work of introducing the American style of music into that Country.

Before leaving to take up his new duties as Director of the National Normal Institute of Music, which was under the control of the Department of Education in Tokio, Professor Mason was tendered a farewell reception, in Boston, at which his services to the city were duly recognized.

The story of the results of Professor Mason's labors in Japan reads like a fairy tale, for to the Japanese people he became a magician who brought to their hearts joys of which they had never even dreamed. It is written that "he introduced to the Japanese a system of music entirely new to them. He taught them to sing and play music written in the eight-tone scale, instead of the barbaric five-tone scale to which they were accustomed. He taught them to play the piano, the organ, the violin and all the other instruments of our modern orchestra, and to sing music in several parts. Harmony was unknown

in their primitive music, and, when the pure major chords of our system of music sounded in their ears, their eyes filled with tears at the new world of beauty thus opened to them.

"He trained them to teach the new music. From his school in Tokio, teachers went to every part of the island, and the 'Mason Song,' as the Japanese fondly called American music in honor of him who had taught it to them, was soon sung from one end of the empire to the other.

"The Japanese recognized the genius of one who, in a brief three years, could make of them a musical nation, and never was a musician and teacher the recipient of more honors than Professor Mason received at their hands."

On leaving Japan he was showered with gifts in profusion from those who had met and known him. Children from the Kindergarten presented him with little slips of paper on which they had painted simple little subjects with their own hands or written verses which were meant for him. Some were quite pathetic. A free translation of one of these reads, "Why are my sleeves so wet before the autumn dew has come? It is the tears of my sorrow to part with you."

From the University of Tokio he received the degree of Professor.

The Mikado presented him with a magnificent pattern of cloth of gold and the Empress, that she might duly express her gratitude to the benefactor of Japan, granted him a public audience. He was the first foreigner ever to be so highly honored.

On his return to America a reception, at which the Mayor presided, was tendered him by the citizens of Boston. He immediately began a revision of his Music Course and visited nearly every part of the country in the endeavor to establish music firmly in the schools of those cities where it had hitherto been neglected.

While spending several months in Europe in 1872, in search of health, he studied the school system of music in Switzerland. In 1874 he visited John Curwen in England and during his stay was the guest of this founder of the Tonic Sol-Fa System.

In 1883 he traveled extensively in Norway and Sweden and visited the schools in every part of the Scandinavian Peninsular.

In 1890 he went to Europe for the purpose of studying the school system in Germany. After four months in Berlin, studying the training of the Dom (Cathedral) choir, he went to Leipzig where he attended classes week after week that he might improve "The National Music Course" which had been so popular in the United States for more than twenty years. In Germany he was repeatedly invited to address societies of musicians and teachers. Among those who heard him explain the principles of his system were Carl Reinecke, S. Jadassohn, Julius Klengel, Heinrich Klesse, Professor Oscar Paul and Prof. Albert Becker, all of whom were enthusiastic in their praise of his work and method.

As a result of these addresses a committee, consisting of a public school teacher, a choir master, an organist, a musician, an editor an author and two interpreters and secretaries, were appointed to coöperate with Professor Mason in compiling a German edition of his Music Course.

After months of painstaking effort in which every detail in connection with the undertaking of such a work the German edition was published under the title "Neuegesangsschule."

Professor Mason's achievement in Germany, the land of music, may be regarded as a national compliment

equalled only by his unparalleled success in the realm of the Mikado.

Another complimentary testimonial was tendered Professor Mason in 1895 when many notable representatives from America and foreign countries, where his personal activities had made an impress, were present and made memorable allusions to the great influence of his work among their people. None, however, was more striking than the speech by Rev. Watan Kitashima, a Japanese gentleman educated in America, who was the personal representative of Hon. Washizachi, Consul-General of Japan, who was prevented at the eleventh hour from attending the banquet.

"I wish to testify to the position of Professor Mason in Japan.

"His work there was of the highest importance. The position of a foreign music teacher in Japan was very difficult. The Japanese music is little more than noise. In a concert, the Japanese musicians go as they please. Each one sings something else. Professor Mason came to us to build the foundation of musical science. The Japanese, in one way, are a musical people. The language is very soft and melodious. Professor Mason, with his prophetic spirit, built according to the genius of the people. Every one in the empire interested in music looked to Professor Mason for assistance. He had to adapt the Japanese instruments to his methods. You cannot imagine how difficult his work was."

Referring to one who had spoken before him, Mr. Kitashima continued, "Mr. Chase spoke of electing a president by means of music. I can tell you a bigger fact than that. The result of the Chinese-Japanese War is due to Professor Mason's music. The Japanese troops sang 'Hail, Columbia!' 'America' and 'Marching through Georgia,' and won their battles. Professor Mason had taught them these.

"Professor Mason gave the Japanese their musical foundation, and now the Japanese are able to express their sentiments in music as well as in words. It is all due to Professor Mason. His music is making that happy nation still happier. Professor Mason's music has made the complexions of the children better and their eyes brighter. His name is almost a household word. He is venerated by all the Japanese musicians. He has done far more for Japan than many of the missionaries.

"Professor Mason, forty millions of my people greet you; forty millions know your works. Four millions of their gods are invoked to bless you. Your works are immortal in the land of the rising sun."

One of the things that Professor Mason stressed at this reception was the great need of the cultivation of music in the rural schools in America. "I have one ambition, it seems to me, for the future. That is in connection with this matter of rural schools. Taking the whole country over, I think that more than seventy-five per cent have no regular instruction in music. Therefore my ambition in the future is to make provision for musical instruction in those schools not now provided for." Thereafter his labors were principally directed to the production of the course now named in his honor, "The Mason School Music Course."

On July 14, 1896, Professor Mason succumbed to an attack of heart failure brought on by an accident, followed shortly by the death of his wife. Had he lived but a few days longer he would have received the greatest honor in the power of the Japanese people to bestow upon a foreigner — the award of the Decoration of the Third Rank — but as all decorations must be returned

on the death of the recipient, the Japanese Minister in Washington returned it to his country. A large photograph of it, together with a pair of valuable Cloisonné vases, was sent his family as a gift from the Emperor.

Few men in the musical profession have been more honored or praised in their lifetime than Luther Whiting Mason.

His great accomplishment was equally recognized by the people of practical America, the educators of musical Germany and the ambassadors of the absolute ruler of Japan.

But though he had taught nations to sing, when, at last, he came back to mingle with his early friends and enjoy the simplicity of his former life, he found no greater joy than in giving elementary instruction to classes of little children and helping the humblest to learn the rudiments of music, just as when a boy he had taught his first singing school in Gardiner, Maine.

*Luther Orlando Emerson*

Luther Orlando Emerson (1820-1915), who was born at Parsonfield, Maine, was the youngest son of Luther Emerson, a farmer. He was educated at the Parsonfield Seminary and Effingham Academy. The Emersons were all musical, but there was little opportunity for the cultivation of music in a place so remote. His father, who was a good violinist, bought him a violoncello and gave him instructions on that instrument, so that in a short time he was able to play with the village choir. When he became of age he went to Boston and attended the Dracut Academy. He continued his practice of music at the academy, and, three years later, began a course of musical instruction under I. B. Woodbury, and afterwards studied voice, piano, organ and harmony with some of the best

LUTHER ORLANDO EMERSON, COMPOSER AND CHORAL CONDUCTOR. FIRST MUSICIAN OF NOTE KNOWN TO HAVE BEEN BORN IN THE "STATE OF MAINE" (1820). COURTESY OF OLIVER DITSON CO., BOSTON, MASS.

teachers in Boston. Following several years of preparation he began his professional career as a teacher at Salem, Mass. During the eight years that he was in Salem he composed a collection of choir hymns and anthems. He had great difficulty in securing its publication and when it was finally placed before the public it proved a failure. Returning to Boston he accepted a position as organist and director of music at the Bullfinch Street church which he held for four years.

Eight years more were spent as organist of the Second Congregational Church at Greenfield, Mass., and as a teacher in the musical department of Powers' Institute, at Bernardston, Mass. It was not until he began devoting his time and talents to raising the standard of church music that he began to attain real success. He then became active in musical conventions and festivals all over the country and was much sought after as a lecturer on music and as a baritone singer. It is said that he conducted three hundred and fifty festivals in the United States and Canada. He had a magnetic per-

sonality and was able to obtain remarkable results with his singers.

From Findley College, Findley, Ohio, he received his degree of Mus. Doc. He married Mary Gove of Boston.

As a composer of church and school music Mr. Emerson became famous. Among his publications are "The Golden Wreath," of which forty thousand copies were sold; a song book for schools; "The Golden Harp," a Sunday School book; "Sabbath Harmony," for church; "Harp of Judah," a book of church music which became very popular; "Jubilate," "Choral Tribute," "Standard and Leader," "The Ideal," "Jehovah's Praise," "The Royal Singer," "The Salutation," "Voice of Worship" and "Emerson's Vocal Method." He published in all about thirty-five books for churches, schools, societies, and the household. Among Mr. Emerson's songs, of which he wrote about eighty, were the well-known "We Are Coming, Father Abraham," Whittier's "Negro Boatman's Song," "Out in the Cold," and many others. He also composed three masses, a number of anthems, string quartettes, piano pieces, etc.

It is claimed that he was the best melodist of all the psalmody writers, and if he could have had an opportunity for the proper development of his talent when young, he would undoubtedly have distinguished himself as a composer of anthems and music in the higher forms. In all, more than one million five hundred thousand copies of his works were sold. He was a resident of Hyde Park, Massachusetts, at the time of his death.

Mr. Emerson's birthday was August third in Maine's natal year, and, from all the facts obtainable, it appears that he was the first musician of note to be born in the newly incorporated State of Maine.

### *William Batchelder Bradbury*

William Batchelder Bradbury, of whom mention is made in a preceding chapter, was born at York, Maine, in 1816, and it seemed for a time as if he were destined to be a farmer. His father was leader of the choir and his mother was also musical. The boy, William, worked on his father's farm until he was fourteen years old, when the family removed to Boston. While in his Maine home he had taught himself to play upon such musical instruments as were then accessible, but he had never seen a piano or organ before he went to the capital of the Commonwealth. With a spirit worthy of his grandsire, who was one of the Signers of the Declaration of Independence, he decided that he would be a musician. He began at once to take lessons, and within three years became a dependable organist. Removing to New York in 1840 he began his career as teacher of music and eventually had a large number of pupils in the metropolis and nearby cities. So successful was he that seven years later, when but a little over thirty years old, he took his family for a trip abroad, and visited the principal countries on the continent. At Leipzig he spent some time in study, and, returning to New York in 1849, he began his career as conductor of musical conventions and editor of singing books. He composed many songs that became popular and had an enormous sale. He was a prolific writer as well as a composer and contributed numerous articles on musical composition to the magazines of the day.

In 1854, in partnership with his brother, E. G. Bradbury, he began the manufacture of the Bradbury pianos, which at one time were famous for

their quality. He published more than twenty collections of music. "The Jubilee," which appeared in 1858, reached a sale of more than two hundred thousand copies. The success of these books was attributed to the rhythmical quality of the music in them, and especially popular were the compositions by Mr. Bradbury himself.

His sacred cantata, "Esther," has been sung thousands of times as a cantata, and presented as an opera in costume with scenery many hundreds of times.

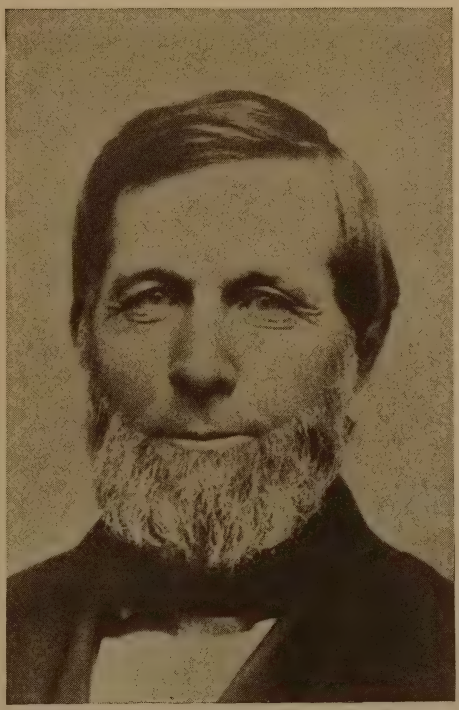
Among his other contributions to music are "The Golden Chain," 1861, "The Key Note," 1863, "The Shawn," 1864, "The Temple Choir," 1865, and "Fresh Laurels," 1867.

He died at Montclair, New Jersey, January 8, 1868.

Winthrop in the forties was quite remarkable, for a country village, on account of its proportionately large number of exceptional male singers.

It would have been unusual to find such a number of rare voices even in a good sized city. Samuel Thurston, writing of this fact in his *Reminiscences,* says, "The Bass was a profundo having a range from low C to F of full round tones of an unusually musical quality, always at command. Tenors who sing high C easily do not grow on every bush in New England, but Winthrop had three such, and one of them had a voice remarkable for its sweetness, compass and power. Winthrop had a male quartette and had no difficulty in finding a suitable voice for the first tenor." Unfortunately Mr. Thurston omitted the names of these singers from his paper but they were undoubtedly among those whose names follow.

Among the most notable tenors in Winthrop at this time was George Fairbanks, who later moved to Wayne and whose son, George Fairbanks, Jr., was



DR. ALBERT FISK STANLEY, TEACHER OF SINGING SCHOOLS IN WINTHROP IN THE FORTIES.

also musical; George Card, who died in 1849 when still a young man; Joseph W. Esty, who died about 1885, when a little more than fifty years old; John Russell Shaw, who was the father of three musical daughters of whom, perhaps, Mary, a contralto, possessed the most beautiful voice; Dr. Albert Fisk Stanley, an old-time singing teacher, and Charles Glidden, a member of the Congregational Church choir, who played cornet in the old band; while among the prominent bass singers was Elias Miller Card, who died about the beginning of the present century, after he had attained an age of more than ninety years, and who was also a member of the Congregational Church choir.

Dr. Albert F. Stanley, a native of

Attleboro, was educated at Bowdoin College where he received his degree of M.D. in 1829. He practiced medicine in Dixfield for twelve years and moved to Winthrop in 1843 where he died about 1857.

Horace Gould, an old time singing teacher who visited Winthrop in the thirties and forties, was one of the prominent men of his time.

Other notable singers were Susan Stanley, who afterwards married Cyrus Bishop, and Hannah Joy, who married Orrin Stanley. Mrs. Stanley died about 1870 at nearly sixty years of age.

The first organ in the Old Winthrop Church was made by Deacon Stephen Sewell. This was sold to the South Paris Congregational Church in 1848. A new organ was purchased about that time, when Matilda Sewell, who later married Dr. A. P. Shaw, became the organist.

Columbus Fairbanks of Winthrop was the father of a talented family consisting of three sons and two daughters. Horatio Wood Fairbanks (1827-1856), the eldest son, was of fine personal appearance, of genial disposition, and had, in no small degree, the gift of music. He was an organist in Winthrop and Boston churches. It is said of him that "He played the organ with a great deal of expression, comprehending the soul of music and brought forth from the keys the most wonderful melody." Of his sister, Phebe Fairbanks, it is recorded that "she delighted all who heard her play the organ with her delicacy of touch and interpretation."

The Baptist church of Wayne, the frame of which was raised in 1820, had its first melodeon placed in the edifice in 1849. This was followed by a seraphine in 1856 which was used by the church until 1880 when a new organ was installed.

When the North Wayne church was dedicated in 1851 there was "a fine organ presented by the ladies circle" and "a fine choir rendered appropriate selections."

The first musical organization in Saco was probably the old Beethoven Musical Society which met for rehearsals in the forties and fifties in Auber Hall. This association was conducted by a Mr. Pinkham and he was assisted by an Englishman named Vickery, who played a melodeon.

While South Paris and Norway did not make any pretentions to fame in the matter of musical societies during this period, Oxford County, then, as later, contributed a large proportion of men and women who became individually prominent in music in Maine.

Captain Benjamin Maxim, who married Susan Harlow, was the founder of a family of Maxims, who were, like themselves, musicians, poets, writers, artists and teachers. It is said that people came from far and wide to enjoy the hospitality for which both were famous, and to listen to their instrumental music.

Mrs. Maxim was the author of the poem, "Welcome to Kossuth," which commemorated Louis Kossuth's visit to this country. The poem was widely copied and recited throughout the country.

Portland seems to have been well supplied with music teachers in the thirties. In 1835 Lyman Heath engaged the vestry of the Third Parish Meeting House, Portland, for the purpose of giving vocal lessons, and R. Foster "offered his services" as an instructor on musical instruments.

Two of those, who had names that must have sounded strange to the ears of the people of that period, were Charles Plewinski and Julian K. Rozyikowski, who advertised in 1836 as

teachers of music, languages and fencing, and specialized on the guitar and in French and German, but their stay was a short one.

In 1836 William Gage announced that he was ready to give instructions in the Pestalozzian System at the vestry of the First Baptist Church; and L. M. Dow taught Massini's System in his rooms over the Canal Bank.

The first name in the Portland Directory for 1837 is that of a music teacher, Charles Abbott, who boarded "at Lemuel Sawyers."

In this year "Mr. Barnes" taught German flute and fife at his school of music; the Gorham Academy advertisd that "Vocal musick is taught free of charge. For instruction on the pianoforte, tuition is $6"; Mrs. Ostinelli announced that, having returned to the city, she was prepared to give lessons on the pianoforte and singing, application to be made at the Cumberland House; H. A. Brockway, who advertised as professor of the flute from Boston, taught there for a season; and in the fall of that year P. W. Neal announced that he would open an evening school of music "as soon as a class of twenty can be formed."

Prof. Serafino Rebbechini, one of the early Italian teachers of singing to come to Maine, opened up a room where he taught the old Italian method of singing. Not being able to speak English readily and not having a very good singing voice, himself, he could not get established in Portland and therefore his stay was brief.

T. Vanden Berg was another who taught piano at this time.

Among the music teachers in Brunswick at this period were Charles J. Noyes, who opened a school for instruction in vocal music in 1836, and Fannie White, who was a teacher in Miss Hinckley's school in 1842.

L. W. Additon founded a singing school in Lewiston in 1843.

In Vassalboro, Coker Marble was teaching singing school, which he carried on for more than twenty years, and Cornelius Waters was a singing teacher in Gorham for a like period. Mr. Waters was chorister at the Old Church there and the leading musician of the town.

During this period, 1836-1857, there appeared a number of musical publications by Maine composers and compilers.

In 1839 Benjamin Sweetsir, Jr., compiled the "Cumberland Collection of church music being a selection of the best psalm and hymn tunes, anthems, fancy pieces, etc. from European and American authors, together with many pieces never before published, designed for the use of schools and musical societies."

On the title page are found the following lines on music:

What thinkst thou Music was ordained for?
This angels love, and devils do abhor;
'Tis Music which doth evil spirits quell,
And clearly differs that of Heaven from Hell....
This heavenly art the best of men do use,
And 'tis the thing the worst of men refuse —
And such as do despise this sacred mirth
Are neither fit for heaven, nor earth.
— Tansur.

*The Cumberland Collection* was published by William Hyde of Portland and contained three hundred and four pages.

In 1841 *Social Melodies*, a collection of Hymns for the use of prayer meetings, Sabbath-schools, bible classes and families by C. C. Burr was published by S. H. Colesworthy of Portland and B. B. Mussey of Boston. This volume contained two hundred and eighty-eight pages and on the title page appeared the couplet:

For never harp or lyre revealed
Such music as the heart can yield.

"The Portland Sacred Music Society's Collection of Sacred Music consisting of Psalm and Hymn tunes, anthems and chants, composed and compiled under the special patronage of the Portland Sacred Music Society and adapted to the use of the choruses, choirs and the social circle arranged with small notes for the organ or pianoforte compiled by David Paine, organist of the Portland Sacred Music Society and the Park Street Church," appeared in 1839.

Charles P. Ilsley wrote some of the music for this collection which had more than ordinary merit.

John Edgar Gould (1820-1875) of Bangor was a fine musician, pianist, organist and teacher of music. He composed several hymn tunes, anthems and chants and his collection, *The Modern Harp* and *Songs of Gladness*, published in 1840, proved a popular psalm book. He died in Algiers, Africa, February 13, 1875.

*The American Vocalist* (1849), by Daniel H. Mansfield (1810-1855), a Bangor clergyman, "A selection of tunes, anthems, sentences and hymns old and new, designed for the church, the vestry or the parlor. Adapted to every variety of metre in common use, and appropriate to every occasion where God is worshipped and men are blessed. From the compositions of Billings, Holden, Maxim, Edson, Holyoke, Read, Kimball, Morgan, Wood, Swan etc. and eminent American authors now living as well as from the distinguished European composers. Embracing a greater variety of music for congregations, societies, singing schools and choirs than any other collection extant. In three parts. By D. H. Mansfield, Boston," was published by W. J. Reynolds & Co., 24 Cornhill. Nearly one hundred thousand copies were sold in 1836.

Among other musical publications issued in this period, but undated, was *Scriptural Melodies* (Hymn Book), published in Portland by Thurston and Company. It consisted of four hundred and forty-five pages and was compiled by Joshua Smith and Samuel Sleeper.

In 1838 *A Memoir of Joseph Stone,* with selections from his original poetry and music, was printed by Samuel S. Smith, Bangor, 1838.

*The Musical Journal,* a monthly magazine, was published in Brunswick in 1855. George W. Chase was the editor and proprietor. Its existence was unfortunately of short duration.

# CHAPTER V

## The Music of the State of Maine
## Third Period 1857 - 1896

Thy sons are known from east to west,
State of Maine, my State of Maine,
We hail thee and we call thee blest,
State of Maine, my State of Maine,
Land of the Pine Tree and of rest,
To thee we give our very best,
Extending welcome to each guest,
State of Maine, my State of Maine.

WITH the passing of the Portland Sacred Music Society, in 1854, music had fallen to a low ebb in the Forest City. Several futile efforts were made to revive this organization, though without success. The year 1857, however, marked the beginning of a new epoch in music in Maine, for in that year was organized the Haydn Association, a Portland musical society which during the first thirty years of its existence was instrumental in bringing choral music in Maine to such a superb state of perfection that it has never since been surpassed by any in the State, and equalled by few, if any, in the country.

### *The Penobscot Musical Association*

Meanwhile at Bangor the Penobscot Musical Association was undertaking the study of the classics and drawing on Portland, Boston and other cities for talent for its concerts.

In 1858 the Maine State Musical Association met with the Penobscot society and Hon. William Rice of Bath, Mayor of the city, was elected President of the united societies.

More than forty Maine towns and cities, covering a radius of over ten thousand square miles, were represented in the membership of the society in 1859.

Even through those dreary and heart-sickening days when the best men of a nation, divided against itself, were engaged in shedding each other's blood, the people of Eastern Maine were cheered by the annual concerts of the Penobscot Musical Association, the programs of which were made up, for the most part, of selections from Oratorio.

The war ended, the people seemed more eager than ever for music. In 1866 L. H. Southard was chosen director.

Among those who represented the Penobscot Musical Association in the Boston Jubilee in 1869, when it sent a delegation of fifty-seven of its members, were F. S. Davenport, director; E. F. Duren, marshal; G. W. Merrill, who acted as sub-marshal of the "soprani"; B. F. Bradbury of the "alti"; L. A. Torrens of the "tenori"; and F. W. Hardy of the "bassi." The Society was the first organization outside of Boston to announce its intention to be present at Gilmore's Musical Congress and Jubilee in 1872, at which it was represented by over one hundred members.

The first great achievement of the society was accomplished in 1869 when, under the direction of Carl Zerrahn, conductor of the Handel and Haydn Society of Boston, assisted by George F. Root, the Oratorio "Samson" was performed. Among the soloists on this occasion were J. W. Webster and Myron W. Whitney. Rev. S. P. Fay was pianist.

In 1870 "The Messiah" was presented. This performance was under

the direction of Professor Southard. Mrs. H. M. Smith, Flora Barry, W. J. Winch and J. F. Winch were the soloists.

Flora Barry had already become one of the greatest contralto soloists of the country and here, as in other places where she appeared, she received an ovation.

The chorus, on this occasion, numbered six hundred voices, and the performance was highly praised on every side. The *Whig,* in its notice of this concert, referred to Bangor as the most musical city of its size in America, a statement which is believed to have been altogether truthful at that time, for then, when its population was but twenty thousand people, there were, within its corporate limits, "Two large and well organized musical societies; half a dozen musical clubs; thirty piano teachers; a band that was second to none in Maine; several orchestras of acknowledged talent; quartettes without number; thirteen good church choirs and two hundred young people studying music, mostly there, but some in foreign countries."

Rossini's "Moses in Egypt" was given by the society in 1871, L. H. Southard again directing, and the parts taken were: Queen, Laura M. Cook; Esther, Mrs. J. A. Crowell; Aaron, L. E. Holden; and Pharaoh, G. T. Moody.

A wonderful performance, and a week long to be remembered, was the verdict of those so fortunate as to attend.

Other soloists, at this convention, were John R. Mason and Mrs. W. H. S. Lawrence, vocalists, and Abbie Garland, pianist.

In 1873 and 1874 George F. Root, who had returned to the East again, after his disastrous experience in the Chicago fire, successfully directed the association. Dora Wiley, who had made her debut to the Bangor public at the 1873 convention, was a soloist.

Willard Patten was a notable soloist at the 1879 convention.

In 1880 the Penobscot Society again performed Rossini's "Moses in Egypt." The chorus was accompanied by Andrew's Orchestra and F. S. Davenport acted as pianist.

The thirty-seventh session of the Penobscot Musical Association was held in Bangor in 1884. J. C. Bartlett directed the chorus which was accompanied by Andrew's Orchestra, led by Melville H. Andrews.

At this meeting the President, George W. Merrill, the Vice President, T. J. Stickney, and E. F. Duren, who had served the society as its Secretary since its incorporation in 1848, resigned.

Rev. John Smith Sewell, D.D., for thirty years Corresponding Secretary of the Bangor Historical Society and one of the most popular ministers Bangor ever had, was elected President. George S. Silsby was elected Vice President and George M. Brown became Secretary of the association. Interest in the work of the society had, however, begun to wane. The days of the popularity of the Music Convention had come and gone and the financial problem could not be met without the full and undivided support of the people. There was a great falling off in attendance and this honorable society which had served the people of Eastern Maine for so many years just naturally seemed to pass out of existence.

Elnathan Duren (1814-1916), son of Elnathan and Elizabeth Freeman Duren, the life secretary of the Penobscot Musical Association, inherited his musical talent and love of music from his father, who was a Boston merchant and one of the founders, it is said, of the Handel and Haydn Society of that city.

He began singing in the church

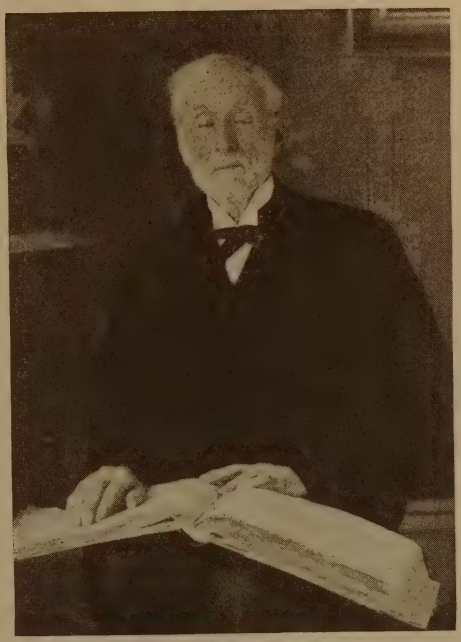
choirs when he was so small that he had to stand on a stool in order that he might look as tall as the rest of the choir.

Mr. Duren moved to Bangor in 1834 and in 1836 he married Mary Clark Hyde of Portland. He became organist of the Hammond Street Congregational Church in Bangor, where he played for many years. He was deeply interested in the Penobscot Musical Association and did as much as any other to assist it in maintaining the high standard of music for which that society was justly celebrated.

With the exception of three or four years spent in Portland, he lived there the whole of his life. Although stricken with total blindness late in life, his interest in the musical welfare of the community never subsided. He learned to use the typewriter, and at the age of ninety began studying and thoroughly mastered the Morse system, so that he was able to read as well as many who have been taught in the schools for the blind. So keen was his interest in music that he never missed a Bangor performance of the Maine Music Festival, though when he attended the last one before his death he was in the one hundredth year of his age.

Notwithstanding age and infirmity he walked from his house to the Hammond Street Church every Sunday, until he was ninety-nine years old. Then the Men's Club made arrangements to provide an automobile which called for him each Sabbath until the time of his death. Had he lived two months longer he would have been one hundred and three years old.

Among those not already mentioned who appeared as soloists at the sessions of the Penobscot Musical Association were Nellie Blaisdell, Frank L. Crowell, Miss E. M. Densmore, John Delancy, Annie F. Drew, W. H. Gardner,



ELNATHAN DUREN, SECRETARY OF THE PENOBSCOT MUSICAL ASSOCIATION THROUGHOUT THE THIRTY-SIX YEARS OF ITS EXISTENCE (1848-1884). FROM A PHOTOGRAPH MADE IN HIS ONE HUNDREDTH YEAR, AFTER HE HAD BECOME BLIND.

William Holden, A. D. Harlowe, cornetist, Mrs. W. F. Shaw, Jennie Sellers, G. V. Santford, flutist, J. Whitney, Dora Wiley and Mrs. E. T. Wasgatt.

Of the Presidents of the Penobscot Musical Association, William H. Mills was elected for eight years; Rev. George B. Little, Hon. John E. Godfrey and Rev. S. P. Fay, each for three years; Rev. A. K. P. Small, for eight years; Rev. Amory Battles, and Rev. A. M. Knapp, each for one year; Rev. S. Goodenough, Rev. G. W. Field and Rev. H. W. Bolton, each for two years; Rev. S. L. B. Speare served nearly two years.

Of the Vice Presidents, S. K. Howard, Joseph Forbes, Stephen Chase, were in office, each, two years; Au-

gustus H. French, six years; William Arnold and T. G. Stickney, each one year; Zebulon S. Patten, ten years; George W. Merrill, eleven years.

Of the Executive Committee or Trustees, the longest in office have been T. G. Stickney, Z. S. Patten, G. W. Merrill, J. A. Crowell and E. F. Duren.

B. F. Baker was Director for nine years; J. B. Woodbury in 1850; N. D. Gould and G. W. Pratt in 1851; W. B. Bradbury, 1852, 1860; Dr. G. F. Root, 1856, 1857, 1873, 1874; E. H. Frost, 1850; Solon Wilder, with Prof. Bradbury in 1860, and Mr. Wilder again in 1865; Leonard Marshall, 1862; Luther O. Emerson, 1863, 1864, 1865; Carl Zerrhan and Dr. Root in 1869; L. H. Southard, 1866, 1867, 1870, 1871; Frederic S. Davenport, 1872; W. O. Perkins, 1875, 1876; Willard W. Davis, 1877; J. Whitney, 1878; T. P. Ryder, 1879; S. B. Whitney, 1880.

Addresses were given by Directors B. F. Baker, J. B. Woodbury, N. D. Gould, L. O. Emerson, and L. H. Southard; and by Rev. George B. Little, in 1855; Rev. Nathaniel E. Cornwall, in 1856; Hon. John E. Godfrey, in 1858-1859; Rev. A. K. P. Small, in 1861; Rev. E. W. Gilman, 1862; Rev. Edwin Johnson, 1864; shorter addresses were given by Presidents Fay, Field and Speare and by Hon. Isaiah Stetson, Mayor of Bangor.

In the first thirty-two years of its existence the society expended more than twenty-two thousand dollars in its efforts to give Bangor the best in Music. Fourteen thousand dollars was paid directors and vocal and instrumental artists.

Inquiry among the few prominent members of this old organization now living in Bangor does not reveal that the association ever disbanded but, on the contrary, it appears that it is still legally in existence.

Perhaps the old musical society, like Rip Van Winkle, will some day awake, and then, may be, the people of Eastern Maine will be treated to a reproduction of the old Music Conventions as their forbears knew them in the late forties.

During this time other musical associations of prominence in Eastern Maine were the North Penobscot Musical Association and the Penobscot Valley Musical Association, both of which were conducted by Solon Wilder in 1862.

A Musical Convention which held a five-day session in Winterport in 1867 was conducted by C. M. Wyman of Keene, N. H. Prominent singers "from abroad" included Charlotte Ginn, a Mr. Wardwell of Bucksport and L. Eames of Jackson.

There were a number of County Conventions in existence in the late sixties but none met with wider success than did the Penobscot society.

### *The Haydn Association of Portland*
### 1857 - 1896

Before the outbreak of the Civil War the influence of American music teachers, who had studied with the best masters in Germany, began to make itself felt in a desire, among the more earnest students of vocal and instrumental music, for a music culture of a deeper and more inspiring nature than could be obtained from the old choir books which were in vogue at the musical conventions of that period.

As the number of advanced music students increased, there came an ever widening gulf between the cultured ones and those whose elementary appreciation of music had been developed hardly beyond the extent of the so called popular pieces of the day and the simple exercises and easily learned

tunes that they had been taught in the old singing schools.

This left the leaders in such a predicament that they had to choose between too few good singers to make a chorus or a greater number without the necessary ability to undertake the study of standard oratorios.

There was a noticeable falling off in the attendance, and it soon remained, only, for the requiem of the music convention to be sung.

With the growing tendency to follow the idealists in the study of the ever satisfying works of the great masters, Handel, Haydn, Beethoven and Mozart, and the forming of societies for the study of the oratorio, there began a marked improvement in music in the churches throughout the country, and a desire for opportunity to listen to the performance of classical music by the people of America.

The Haydn Association of Portland was organized February 9, 1857. Francis Blake, who was a book publisher and dealer, was its first President; and Albert P. Pennell, Sr., baggage-master on the P. S. and P. R. R., was its Vice President. George A. Churchill, who was a commission merchant, was its first vocal director, and Samuel Thurston, who was then a teacher of music, acted as second vocal conductor at that time. Charles P. Carlton, a piano maker, was its first Secretary and Parmenio W. Neal, collector of tolls on the old Portland Canal, was the Treasurer. George M. Howe, the daguerreotypist, John L. Shaw, a chaise trimmer, and Arthur L. Ilsley, a house carpenter, all excellent singers, constituted the investigating committee.

Immediately after its organization the Haydn Association began the study of sacred music of a classical nature.

In October, 1857, the Haydn Association presented Haydn's oratorio "Creation" and Neukomm's "David" at the Chestnut Street Methodist Church on two consecutive evenings. At these George A. Churchill conducted and Hermann Kotzschmar was the organist. They were supported by an orchestra of Portland and Boston musicians. The soloists were Harriet N. Cammett, Samuel Thurston, John L. Shaw and Myron W. Whitney.

On Christmas night, 1857, "The Messiah" was produced at the Chestnut Street M. E. Church with John Knowles Paine at the organ. So successful was this concert that on New Year's day a repetition of this oratorio was given by the society.

The Haydn Association began the New Year (1860) with its second concert of the season, when it presented "The Messiah" at the High Street Church on January twentieth. This was the last concert to be given by the society until after the Civil War was brought to a close.

On March 7, 1869, the society was virtually re-organized, with Marshall N. Rich as President and Hermann Kotzschmar as conductor, and from then on its history was one series of remarkable achievements.

Not long after its re-organization an announcement stating the objects of the society appeared.

"Objects, individual improvement and raising the standard of public taste in sacred music. The association has convenient quarters in Fluent's Hall and meets every Wednesday evening. The number of members at the time of the annual meeting was three hundred and three, the average attendance at rehearsals has been one hundred and fifty. The association has a valuable collection of oratorio and other music."

The library of the Association was probably the best of its kind in the State and, in 1872, contained, among

FRANCIS BLAKE, FIRST PRESIDENT OF THE HAYDN ASSOCIATION OF PORTLAND (1857). FROM A MINIATURE IN A LOCKET WORN BY HIS DAUGHTER, CORNELIA SHAW BLAKE, AND LOANED BY HER.

others, the following works, all of which were performed in public by the association: The Oratorios of "David," "Saul," "Creation," "St. Paul," "The Messiah," "Judas Maccabeus" and "Samson" (from thirty to one hundred complete parts or scores of each).

Other numbers in their library were: "Dettingen Te Deum," Haydn's "Mass, B flat, No. 1," "Stabat Mater," Bach's "Passion Music" (concluding chorus), "Harmony of the Spheres," "The Power of Song," "The Lord is My Shepherd," Schubert, "Requiem of Heroes," Kotzschmar, "Merry Christmas Bells," Kotzschmar, "Barcarole," Kotzschmar, Haydn's "Third Mass, in D flat," "Ave Maria," "Spring Greeting," Mozart's "Requiem," "Sixty-seventh Psalm," selections from the Boston Peace "Jubilee Music" and full copies of the "Jubilee Music."

A large number of the members of the Portland Sacred Music Society became members of the Haydn Association. To Ira Berry and Joshua Weeks belong the unique distinction of having been successively members of the Beethoven Musical Society, The Portland Sacred Music Society and the Haydn Association — three societies, the existence of which covered a period of nearly eighty years.

The following is a list of Presidents of the Haydn Association, as nearly as can be ascertained, from the day of its organization to the date of its close: Francis Blake, 1857; Albert P. Pennell, 1858 and 1859; Thomas F. Tolman, 1866 and 1867; Marshall N. Rich, 1869; Abiel M. Smith, 1871 and 1879; Samuel Thurston, 1872; John B. Coyle, Jr., 1873 to 1883, and 1897; William E. Gould, 1884 to 1886; Jerome Rumery, 1887 and 1888; Harry L. Houghton, 1889 to 1891; Frederick A. Tompson, 1892; Dr. Harry M. Nickerson, 1893; George F. French, 1894 to 1896; James F. Macy, 1898.

Francis Blake, the first President of the Haydn Association, was a man much beloved by all who knew him. He was born in Otisfield, but most of his boyhood was spent in Harrison, to which town his parents moved when he was a child. He was in the book business in Portland for many years and was twice elected to the City Council. Mr. Blake had a wonderfully pure voice, and music was almost a passion with him.

In the story of the Girls' High School in Portland is found this brief reference to Mr. Blake: "We always had a piano and it was always paid for by somebody. Girls who could play or sing were encouraged to perform for our amusement on Wednesday and

Saturday. We sang at morning devotions from the 'Songs of Zion' and sometimes again in the November twilight. Between 1857 and 1859, Mr. Francis Blake came in a number of times at Mr. Woolson's request, and, without pay, drilled us in singing these tunes in good time and with expression."

Mr. Blake's death at the age of forty-three was a sad circumstance. He was stricken with tuberculosis in the very prime of his life. It is related of him that, when he was informed that he had not long to live and that he would soon be in another world, he exclaimed, "Then, Oh! how I shall sing!"

Mrs. Francis Blake, née Cornelia Elizabeth Shaw, was also a talented musician. When eighteen years old she went to Boston to study the church organ that she might be able to play in the little church at Harrison where Mr. Blake led the choir.

Among the other officers of the Haydn Association were:

Vice Presidents, Albert P. Pennell, 1857 to 1859; M. N. Rich, 1871 and 1872; Samuel Thurston, 1877; G. B. Buzzell, 1879; George C. Burgess, 1881 to 1883; Harry L. Houghton, 1884 and 1885; Jerome Rumery, 1886; C. F. Swett, 1887; Frederick A. Tompson, 1888 to 1891; Harry M. Nickerson, 1892; Dr. N. M. Marshall, 1893; William T. Pierce, 1894 to 1896; James F. Macy, 1897; Jabez True, 1898.

Secretaries, Charles P. Carlton, 1858 and 1859; Frank H. Cloyes, 1871 to 1875, and 1881 to 1895; George C. Burgess, 1877 and 1879; Sterling T. Dow, 1896 to 1898.

Treasurers, Parmenio W. Neal, 1858, and 1859 to 1871, and 1872; Frank Noyes, 1873 to 1875, and 1877; Edward A. Noyes, 1879, and 1881 to 1883; Frederic C. Cushing, 1884 to 1887; Clinton Tewksbury, 1888 to 1893; George H. Buxton, 1894 to 1898.

Librarians, Charles Staples, 1858 and 1859; Henry H. Lowell, 1872; William D. Thompson (Asst.), 1872; S. C. Fernald (Asst.), 1872; William P. Jordan, 1877 and 1879, and 1881 to 1887; Irving Lowell (Asst.), 1885; Harry F. Merrill (Asst.), 1885; Fred E. Eastman, 1888 and 1889; George H. Buxton, 1890; Harry M. Nickerson, 1891; Herbert W. Barnard, Jr., 1892 to 1895; Chester W. Doten, 1896; Marshall Davis, 1897 and 1898.

First Vocal Conductors, George A. Churchill, 1857 to 1859; Hermann Kotzschmar, 1869, and 1871 to 1875, and 1877-1879, and 1881 to 1898.

Second Vocal Conductors, Samuel Thurston, 1858, and 1859 to 1871, and 1873; John L. Shaw, 1872 and 1877; Albert P. Pennell, 1881 to 1886; J. B. Coyle, 1886 to 1889; Harvey Murray, 1889 to 1893.

Pianists, Mrs. A. M. Smith (Lizzie Dyer), 1871; Mrs. George O. Gosse, 1872 and 1873; Lucy Blanchard, 1875 and 1877; Fannie E. Jordan, 1879, and 1881 to 1883; Harvey Murray, 1884 to 1893; Minnie Plummer, 1894 to 1897; Charles Latham True, 1898.

Among the Councillors were Mrs. William Allen, Mrs. Clara Blanchard, John O. Burke, Mrs. John W. Bowers, John B. Coyle, Jr., Mrs. John B. Coyle, Jr., Frederic C. Cushing, Charles P. Carlton, Marshall Davis, Sterling T. Dow, Mrs. H. L. Damon, Mrs. O. H. Fellows, John T. Fagan, Mrs. Alice C. Frazier, R. Greeley, Mrs. George O. Gosse, Mrs. Lewis A. Goudy, George M. Howe, J. Hall, Harry L. Houghton, Martha F. B. Hawes, Arthur L. Ilsley, A. W. Jordan, Mrs. Hermann Kotzschmar, Henry H. Lowell, S. H. Libby, Harriet Lewis, Arthur W. Laughlin, A. S. Megquier, Harry F. Merrill, James F. Macy, Frank Noyes, John E. Noyes, Mrs. John E. Noyes, William T. Pierce,

Frank H. Pierce, A. D. Pierce, Charles G. Richards, Jerome Rumery, Henrietta D. Rice, John L. Shaw, William D. Thompson, George A. Thomas, Clinton Tewksbury, Harry Turner, Jabez True, Carl F. A. Weber, J. M. Watts, John P. Welch, Albert S. Woodman and Mrs. H. N. Wetherbee.

Some of the larger works undertaken by the Haydn Association, besides those heretofore noted, were Handel's "Theodora," Randeggar's "Fridolin" (first time in America), Mendelssohn's "Elijah," Mendelssohn's "St. Paul," Handel's "Samson," Mendelssohn's "Hymn of Praise," Spohr's "The Fall of Babylon," Gounod's "Third Mass," Handel's "Jephtha," Cowan's "Ruth," Barnby's "Rebekah," Spohr's "The Last Judgment" and Dudley Buck's "The Light of Asia." Some of the more familiar oratorios were repeated over and over.

The soloists for the Haydn concerts were selected largely from among those who were considered the best singers in Portland and other Maine cities. Among those who sang leading roles and appeared as soloists at the Haydn Association concerts, were Mrs. Charles Norcross, Mrs. Annie Greeley, Mrs. Nettie Fellows (née Milliken), Mrs. Lewis A. Goudy, Mrs. Jennie King Morrison, Mrs. Warren P. Chase, Mrs. Helen Allen (née Paine), Mrs. Fred T. Flint, Mrs. H. L. Baker, Mrs. Warren W. Cole, Mrs. S. E. Thompson, Mrs. H. L. Damon, Mrs. Lizzie N. Sawyer, Mrs. George O. Gosse, Fannie M. Chandler (Mrs. Fannie C. Hawes), Mabel Bates Burnham, Ella Lewis, Alice Brown, Hattie Weeks, Alice B. Blanchard, Margaret A. Bryant, Jessie F. Grant, Frances Dodwell, Nellie A. Eveleth, Ada B. Kennard, Belle Bartlett, Nellie E. Webster, Susie D. Dryden, John B. Coyle, Jr., William H. Stockbridge, William S. Beckett, H. C. Nichols, S. D. Cushing, A. E. Pennell, George C. Burgess, George H. Buxton, Frank H. Cloyes, Herbert W. Barnard, Jr., Harry F. Merrill, Albert B. Hall, T. J. Adams, James Watts, Charles M. Follansbee, Wallace King, T. J. Somers, Lon F. Brine, George J. Parker, C. M. Pratt, Fred V. Chase, and Harry T. Harmon.

On the evening of June 3, 1873, the Haydn Association, with a chorus of one hundred and twenty-five, performed in the City Hall of Portland a musical work of such classic merit that it placed it for the time being in the forefront of all the musical societies in the country, for not only was it the first presentation in the United States of America of a sacred oratorio by an American composer and the first oratorio to be written on American soil, but the work itself was the greatest musical composition by an American up to that time.

One can get an idea of how really great this work was, and of the superior manner in which it was produced by a Portland chorus which had been conscienciously trained under Hermann Kotzschmar, and was personally directed by the composer, only by reading some of the accounts in the journals or magazines of the day. A brief excerpt from an extended notice, which was published in the *Atlantic Monthly* in August, 1873, in which it will be seen that the chorus earned for itself the highest enconiums of the critics, is reproduced here:

"The pleasant little town of Portland has reason to congratulate itself, first, on being the birthplace of such a composer as Mr. Paine; secondly, on having been the place where the first great work of America in the domain of music was brought out; and thirdly, on possessing what is probably the most

BIRTHPLACE OF JOHN KNOWLES PAINE, GREAT AMERICAN COMPOSER (BORN 1839, PORTLAND, MAINE). FROM A PHOTOGRAPH MADE IN 1925 UNDER THE PERSONAL DIRECTION OF THE AUTHOR.

thoroughly disciplined choral society in this country. More artistic chorus-singing it has never been our lot to hear. Our New York friends, after their recent experiences, will perhaps be slow to believe us when we say that the Portland choir sang this new work even better than the Handel and Haydn Society sing the old and familiar Elijah; but it is true. In their command of the pianissimo and the gradual crescendo, and in the precision of their attack, the Portland singers can easily teach the Handel and Haydn a quarter's lesson."

The soloists at this performance of "St. Peter" were Adelaide Phillips, contralto, George L. Osgood, tenor, and J. F. Rudolphson, basso, all Boston singers and Mrs. H. N. Wetherbee, a member of the Haydn Association of Portland, soprano. Mrs. George O. Gosse was pianist and the accompaniments to the chorus were played by the Harvard Orchestra of Boston. It was an epoch-making event in American musical history.

### *John Knowles Paine*

Upon the staff the old composer wrote
First one and then another lifeless note;
A youth, who at the organ sat, one day,
Brought forth the script and then began to play;
The organ answered to his magic touch, I own,
And for each lifeless *note*, sent forth a living *tone*.

America has produced many native born composers during its more than one hundred and fifty years of independence, but none who has brought more glory to his country, or to his native state, than John Knowles Paine. It is, indeed, strange that the world's

best loved and most widely read poet (excepting only the immortal Shakespeare), Henry Wadsworth Longfellow; one of America's most famous sculptors, Franklin Simmons; and her greatest composer of his day, John Knowles Paine—three of America's greatest creative geniuses of the nineteenth century—should have been born in that farthest east corner of the United States, known at the "State of Maine."

When one can produce an oratorio of such overpowering beauty that the performance of it is pronounced by critics of national repute as being "the outstanding musical event in America for the season;" or, when the unchallenged statement is made that "no American, hitherto, has shown either the genius or the culture requisite for writing music in the grand style," is he not one worthy of a place in the major histories of his native state; and of having his principal works produced annually by the great choral and orchestral societies of the commonwealth; and one, the site of whose birthplace should be marked with an enduring tablet that future generations may learn that here was born one of the most gifted musicians America has produced.

John Knowles Paine was born into a musical family. His grandfather, John K. H. Paine (1787-1835), built one of the first church organs to be made in Maine. This instrument which was constructed at the Paine homestead on the shores of Watchic Pond, in the town of Standish, was used in the old Baptist Church on Temple Street, Portland, until it was destroyed by the great fire of 1866. His father, Jacob S. Paine (1810-1856), was said to have been the organizer and was, for some years, the director of the first band in Portland.

The Paine family, to which John K. Paine belonged, was a branch of the original Paine family of whom there were five brothers, John, Myrick, Joseph, Richard and Uriah Paine who settled on Cape Cod.

John K. H. Paine came to Maine before it became a state and settled in the town of Standish, about two and a half miles from what is now Standish Village, and five and a half miles from Sebago Lake Station. The locality in which he settled has ever since been known as the Paine neighborhood.

From here the family moved to Portland sometime previous to 1831, where Mr. Paine continued the manufacture of organs and his son Jacob opened a music store.

David Paine, the brother of Jacob S. Paine, became an instructor of music in Portland, where he was located in a room over Winship and Paine's store.

The family of Jacob Small and Rebecca Beebe (Downes) Paine consisted of five children, Helen M., the oldest, born in 1834, who became a very excellent vocalist, sang contralto with the Haydn Association, was a member of the Old St. Stephen's, Old Universalist and Old Second Parish Church choirs in Portland, as well as one of the earliest members of the Portland Rossini Club, and who, while studying under F. Nichols Crouch, Madame Ostinelli and Hermann Kotschmar, became an accomplished pianist and taught both voice and piano in Portland; Anne Rebecca, who was born in 1840; Alma Georgiana, who was born in 1842 and died at the early age of seven years; Addie, who was born in 1848; and John Knowles Paine, who first saw the light of day in a two and one-half story house on Oxford Street in Portland on January ninth, 1839.

As a boy, John Knowles Paine at-

tended the schools of Portland, and early began his musical studies under Hermann Kotzschmar with whom he gained a thorough grounding at the piano, in harmony, and especially at the organ. At the age of sixteen he wrote a composition for a string quartette and when eighteen years old made his first public appearance (June 25, 1857) as an organist, "acquitting himself with great credit."

On Christmas night, in that same year, on the occasion of the presentation of Handel's "Messiah" by the Haydn Association in Portland, he was entrusted with the complete accompaniments upon the organ, without orchestral assistance. Soon after three subscription concerts were given by J. K. Paine "to enable him to complete his musical education in Germany."

At the first of these, which was given in Deering Hall, he was assisted by Carl Gartner, solo violinist, Henri M. Jungnickel, solo violoncellist, the Orchestral Union, Hermann Kotschmar, conductor, and the Haydn Association, George A. Churchill, conductor. Others assisting at the two succeeding concerts were Harriet Cammett, Mrs. Helen Paine Allen, Samuel Thurston, John L. Shaw, Jennie Twitchell, Heinrich Kehrbahn, "the renowned trumpet soldier," and Carl Krebs, clarinetist.

Mr. Paine gave a farewell organ concert in September, 1858, and that year found him in Berlin studying at the Hochschule for Musik. He spent three years under the tutelage of August Haupt, then one of the greatest of organists, and Wieprecht and Teschner, masters in the art of composition. In Berlin, and other cities of the German Empire, during his student years, he appeared frequently as an organ virtuoso. On his return to America, in 1861, Mr. Paine became the leading organist in the United States. The

JOHN KNOWLES PAINE, AT THE TIME OF HIS FIRST PUBLIC APPEARANCE AS AN ORGANIST (1857). FROM A DAGUERREOTYPE.

magnificent F. Walcker & Sons' organ which had been imported from Ludwigsburg, Germany (1860), at a cost of seventy thousand dollars and set up in Music Hall, Boston, had been purchased largely on account of his enthusiasm, while he was yet in Germany.

Thousands went to hear him play on the great instrument and listen to his interpretations of the works of the great composers. At these recitals he took the opportunity to introduce compositions of Bach and Thiele which had never before been produced in America.

It is said that he was the best exponent of legitimate organ playing in Boston at that time, and that "the taste for organ music according to the standards of the German School then began

JOHN KNOWLES PAINE, AT THE TIME OF HIS FAREWELL ORGAN RECITAL IN PORTLAND (1858) BEFORE GOING ABROAD TO STUDY. FROM A PASTEL LOANED BY MRS. JOHN W. BOWERS.

to form itself." His early recitals are acknowledged by musicians throughout the United States to have had a great influence on American music, an influence which has continued even to this day.

In 1861 he was organist in the West Church of Boston, but in 1862 he resigned to take the position as director of music at Harvard, an opportunity, which, at first, meant simply that he had become college organist and chapel master. He then began preparation for the Harvard Musical Course, which, up to 1869, amounted to little more than private instruction, and gave, without remuneration, a series of lectures on the musical forms.

There was some delay in granting permission to establish a musical course in the University, and, because at first the course did not count toward a degree, so few attended the lectures that the innovation was soon abandoned and was not again resumed until 1870, when Dr. Eliot was in the presidential chair. In this year Mr. Paine delivered twenty lectures on musical history, and in 1872 he introduced harmony and counterpoint as a part of the curriculum of the University. Mr. Paine was made assistant Professor of Music in 1873. He sustained himself so admirably, and by his efforts, demonstrated the value of music as a form of art so successfully, that in 1875 the chair of full professorship was created for him. This is said to have been the first chair of music to be established in an American University.

Mr. Paine made an artistic tour of Germany in 1866 and 1867, and while in Berlin, in 1867, he directed "A Mass in D," his first great work, before a large audience at the Sing-Academie, in Berlin, a notable event in the history of American music. At this performance several members of the Royal family were present — in those days an honor to be greatly coveted.

In this composition Mr. Paine exhibited a masterly command of the resources of fugue and counterpoint as well as great structural ability. The continental critics complimented the young American composer highly upon the exhibition of his attainments, but declared that the work lacked poetic originality.

When about thirty years of age Mr. Paine married Mary Elizabeth Greeley, a cultured lady of Boston, and a daughter of William E. Greeley, formerly a merchant of Portland, in which city she was born.

In 1873 came the production of Mr. Paine's first great work, "The Oratorio of St. Peter," which received its pre-

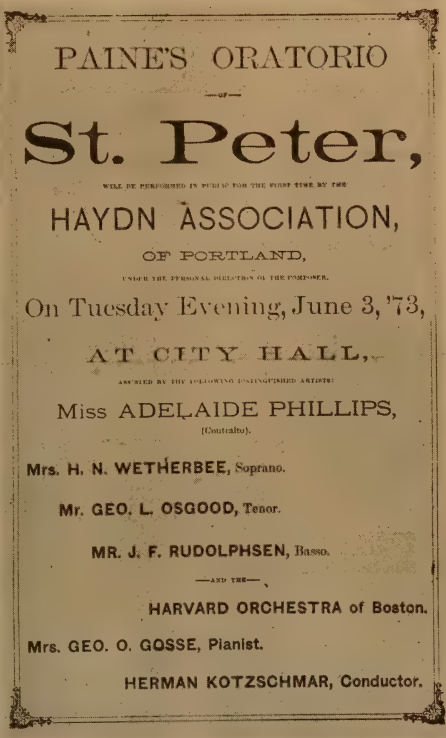
miere in his native town, and created such a furor, in musical circles throughout the country, that he became famous over night.

Of it, John Fiske, the celebrated historian, essayist and critic, wrote in part:

"For music-lovers in America the great event of the season has been the performance of Mr. Paine's oratorio, 'St. Peter,' at Portland, June third. This event is important, not only as the first appearance of an American oratorio, but also as the first direct proof we have had of the existence of creative musical genius in this country. . . . With the exception of Mr. Paine, we know of no American hitherto who has shown either the genius or the culture requisite for writing music in the grand style. . . . It must at least be said, as the net result of our impressions derived from the performance at Portland, that Mr. Paine's oratorio has fairly earned for itself the right to be judged by the same high standard which we apply to these noble works of Mendelssohn and Handel.

"The overture, beginning with an adagio movement in B-flat minor, gives expression to the vague yearnings of that time of doubt and hesitancy when the oracles were dumb, and the dawning of a new era of stronger and diviner faith was a matter of presentiment rather than a definite hope or expectation."

The chorus, "And believe the glad tidings of God," is declared to be a masterpiece of contrapuntal writing, and, when produced by a chorus of three hundred or more voices, is almost overpowering in its effect. The F-minor chorus, "We hid our faces from Him," is truly beautiful, while, "He was brought as a lamb to the slaughter," is magnificent in its harmonic progressions. "Awake thou that


PAINE'S ORATORIO

—OF—

St. Peter,

WILL BE PERFORMED IN PUBLIC FOR THE FIRST TIME BY THE

HAYDN ASSOCIATION,

OF PORTLAND,

UNDER THE PERSONAL DIRECTION OF THE COMPOSER,

On Tuesday Evening, June 3, '73,

AT CITY HALL,

ASSISTED BY THE FOLLOWING DISTINGUISHED ARTISTS:

Miss ADELAIDE PHILLIPS,

(Contralto).

Mrs. H. N. WETHERBEE, Soprano.

Mr. GEO. L. OSGOOD, Tenor.

MR. J. F. RUDOLPHSEN, Basso.

—AND THE—

HARVARD ORCHESTRA of Boston.

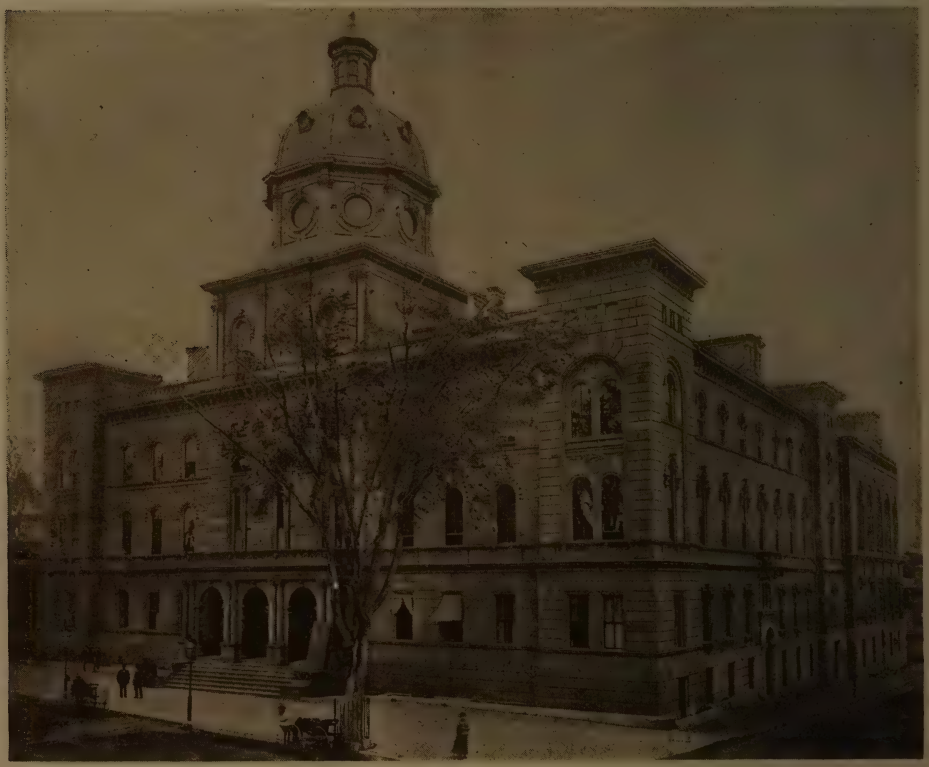
Mrs. GEO. O. GOSSE, Pianist.

HERMAN KOTZSCHMAR, Conductor.

A REDUCED FACSIMILE OF THE TITLE-PAGE OF THE PROGRAM USED ON THE OCCASION OF THE PREMIERE OF JOHN KNOWLES PAINE'S "ST. PETER," THE FIRST ORATORIO BY AN AMERICAN COMPOSER TO BE PERFORMED IN THE COUNTRY.

sleepest," is especially strong and rich in its instrumentation and contains some of the best writing in the work. The deeply pathetic opening chorus of the second part, "The Son of Man was delivered into the hands of sinful men," is followed by a joyous allegro, "And on the third day He rose again."

Mr. Fiske describes the quartette, "Feed the flock of God," as having "all the heavenly sweetness of Handel's 'He shall feed His flock.'" This choral, as also the one which follows the scene of Pentecost, is taken from the Lutheran Choral Book and arranged with orig-



THE OLD CITY HALL IN PORTLAND IN WHICH WAS SUNG, FOR THE FIRST TIME IN THE UNITED STATES, AN ORATORIO BY AN AMERICAN COMPOSER (1873). FROM A PHOTOGRAPH LOANED BY THE CITY CLERK'S OFFICE, PORTLAND.

inal harmony and instrumentation as in oratorios by other great masters. Following the lovely contralto aria, "As for man, his days are as grass," is a stirring chorus in D-major, "This is the witness of God." "Praise to the Father" may be said to be the beginning of the epilogue which culminates in a lyric outburst of thanksgiving by the twelve disciples and the full chorus, "Now as ye were redeemed," the whole concluding in a grand final chorus in C-major, "Great and marvellous are Thy works, Lord, God Almighty."

Mr. Paine's next great work was his first symphony in C minor. This is known as "Opus 23" and was played by Theodore Thomas' Orchestra in Boston in January, 1876, for the first time, when it proved another great triumph for the composer. Mr. Thomas kept this number in his repertoire for a number of seasons and his orchestra played it many times.

Mr. Paine was one of the two Americans who were invited to write a composition for the Centennial Celebration in Philadelphia in 1876. Dudley Buck was the other. Both contributed notable performances to the opening exercises. Paine's "Centennial Hymn" set to John Greenleaf Whittier's verses

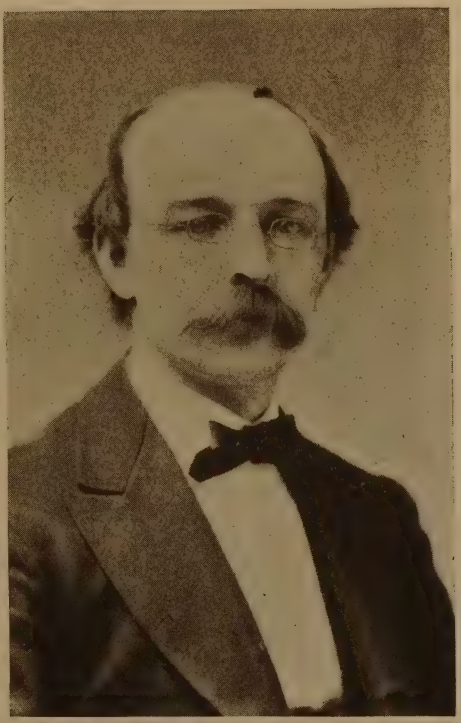
was especially interesting because of the fact that the great Wagner had written a "Centennial March" for this occasion, but Wagner's composition was not accorded the favorable reception that was given Paine's Hymn by the critics. Another important composition produced this year was his overture, "As You Like It."

The first important American composition to be performed at the Boston Symphony Concerts by Gericke was Professor Paine's "Symphony-Fantasia." This composition, which was based on Shakespeare's play, "The Tempest," has been given many times at the Boston Symphony concerts since its first presentation in 1877, as well as in many other cities throughout the country.

The Symphony-Fantasia was followed by his "Larghetto and Scherzo" for piano, violin and violoncello (1877), and his "Duo Concertante" for violin, violoncello and orchestra in 1878.

In 1880 Mr. Paine composed his Second Symphony in A entitled, "Spring Symphony Opus 34," a work, which, as the *Harvard Magazine* declares, "today holds the freshness and continuity of interest, the expressive beauty of its melodic themes, the warmth and delicacy of the harmonies, — especially the nobility and power of the climax. This is considered a much greater composition than his first 'Symphony in C. minor.'" His work had already begun to show a greater depth and a larger degree of poetic originality and imagination. Some of his earlier critics had been disposed to think that he was mastered by the rules of music and that his compositions were somewhat stilted, but if he had ever been mastered by the rules of theory and composition, he was now the master of them all.

The four divisions of the "Spring Symphony" are "Nature's Awakening,"



JOHN KNOWLES PAINE, AT THE TIME OF THE PRODUCTION OF HIS ORATORIO "ST. PETER" (1873).

"May Night Fantasy," "A Promise of Spring" and "The Glory of Nature."

Preceding the motif, "Nature's Awakening," is a prelude containing the "Winter Motif" which typifies the period of numbing cold and hyperborean winds to which the North is annually subjected—a period with which the composer, as a Maine boy, was not unfamiliar.

In this motif nature, gradually awakening, first tremulously, and then a little more boldly, looks about. After a pause there is a movement of the violins which is not unlike the fluttering of the wings of birds returning from the Southland. The approach of spring is announced by a melody that may be interpreted as the song that issues from

the throat of the first robin of the season. The theme is repeated cheerily by the cellos and violins, and soon spring, rampant in its surrender to the impules of nature, seems to have become victorious in its conquest of winter.

The oboes introduce the next movement which is played against the winter motif in another unsuccessful effort to subdue it. In the receding of a semi-climax of joyful abandon which follows, there is an opportunity for the return of the spring motif, but this time it is a tearful spring, in minor key portrayed in a masterful and scholarly manner by the composer. Again the bird wings flutter and at last spring, exultant, rejoices in an exuberance that seems Heaven inspired.

The "May Night Fantasy," in scherzo form, is not unlike a humoresque which is suggestive of wood imps and elves and is reminiscent of the croaking of frogs, in which the simile is heightened by the mournful ululations of a lone bassoon.

In the "Romance," which is in rondo form, these themes and the intermezzo are deftly woven together and this ends in a "Recollection," suggestive of sweetest remembrance.

"The Finale" is in sonata style without introduction, and, as elaborated, depicts a frenzied struggle, terminating in a coda which is almost marvellous in its effectiveness.

Louis C. Elson, author and music critic, declares that it "is a glorious outburst of thanksgiving almost comparable with the finale of that other tribute to Spring, the great B flat Symphony by Schumann."

But an even greater work, by this now illustrious composer, was yet to appear — one that was to be acclaimed by the critics as an American composition which not only equalled but excelled European settings of classical writings. This was his music for Sophocles' "Oedipus Tyrannus" which was arranged especially for the performance by students of Harvard University in 1881, a prodigiously ambitious effort when one stops to consider that modern critics have been unanimous in placing this poetical work, whose lyrics are not surpassed by any in the Greek language, at the very apex of Greek tragic art, and that any failure of the musical setting to measure up to the dignity and pathos of this literary achievement would have been disastrous.

The work, the production of which was more than seven months in preparation, consists of an overture and seven choruses and semi-choruses for male voices with spoken parts of the play interspersed between the choral numbers. As performed the strophes were sung by a dramatic chorus of fifteen voices and the anti-strophes by the dramatic chorus and a supplementary chorus of sixty voices, composed of members of the Harvard Glee Club. The orchestra consisted of forty performers.

One can scarcely conceive a more revolting yet more intensely fascinating story than that of Oedipus Tyrannus, and Mr. Paine's musical setting to this masterpiece of Greek literature seems to fit its every turn.

The prelude to Oedipus which, for some considerable portion of it, is in Grave, Maestoso and Adagio movements, though it contains some con fuoco passages, is a magnificent and elaborate piece of musical composition.

In Scene 1, Thebes, having become wasted by a pestilence, a body of Thebans of all ages, by the mouth of their priest who acts as their spokesman, come as suppliants before the royal palace to beg the king to endeavor to help them. The Chorus enter

SCENE FROM "OEDIPUS TYRANNUS" (1881) FROM "THE HARVARD GREEK PLAY," BY COURTESY OF THE AUTHOR, RIGHT HON. SIR HENRY NORMAN, M.P., OF LONDON, ENGLAND.

with prayer to Apollo and Athene for aid; and their sufferings, which they believe are caused by the unavenged murder of Laius, their King, are described in the first chorus. In the second chorus, the music of which is weird and indicative of horror and anxious doubt, as Oedipus, their new King, is accused by blind Teiresias, the theme is descriptive of the pursuit of the murderer of King Laius by "the dreadful fates unerring." The allegro con fuoco movements are bewildering in their frightfulness but the movement proceeds into an arioso which, somewhat Italian in style, is expressive of hope and the last few adagio espressivo bars, symbolizing the confidence reposed in Oedipus, are altogether exquisite.

The music for Scene 3, in which the quarrel between Oedipus and Creon occurs, is set forth in the third chorus, which opens with a Kommos, or passage in which the song of the chorus alternates with the spoken words of the principal characters, and is followed by an effective semi-climax, twice occurring, made up of a progression of nine ascending notes, the first six of which are in the order of the diatonic scale, the diminished seventh becoming the antepenultima of the figure which concludes with an augmented seventh and the octave note, and this ends in a melodious phrase sung by Jocasta, the Queen.

The choral ode in Scene 4, beginning with a prayer, and, with purity of life and reverence of thought and speech for its theme, is one of rare beauty.

Jocasta tries to convince Oedipus that no faith should be placed in divination. The chorus feel that her words are impious and in the second strophe become righteously indignant.

In Scene 5, the chorus speculate on some divine origin of their king, who had been found as a babe on a mountain. These speculations are rather fanciful and seem designed to relieve somewhat the feelings of the audience which at this point are of high tensity and are a diverting contrast to the tragedy which is about to be enacted.

In Scene 6, when the slave arrives and reluctantly tells Oedipus the story of his exposure, thus convincing him that he was the son of Laius and that he had really fulfilled the dreaded oracle of Apollo, Mr. Paine's work reaches such heights of musical mastery that no praise could be too great.

In the opening strains there is a bewailing of the changes of fortunes of the Thebans. The emotions of the scene are wonderfully interpreted.

The music for this chorus, illustrative of the misery which overtakes Oedipus when his guilt, which had been unknown to himself, has been divulged, has been described as "an outburst of sheer genius, overpowering, frightening," a wild tumult, as of a havoc wrought soul and a heart broken with anguish, which finally subsides to a tremolo pianissimo.

The theme of the Postlude, in Grave and Maestoso, as Oedipus comes forth blinded by his own hand, is that which was made famous by Solon, "Until Death, no man's life can safely be called happy." This terminates in an orchestral climax of fifty-six bars in Maestoso and Adagio which crescendos to a double fortissimo of great beauty and fades out in a final pianissimo.

"Oedipus Tyrannus" was first performed in the original Greek, but in later productions, the text was given in both Greek and English. Mr. Paine departed from the Greek custom of presenting the music wholly in unison and octaves, and, using all the known devices of unison, harmony and counterpoint, of which he was then thoroughly the master, he produced a work equalling in stateliness and impressiveness that of the great masters of the old world, and again one of his works was pronounced the greatest composition which, up to that time, had been written by any American. The choruses were so resplendent that they elicted the praise of the most discriminating critics and were declared truly magnificent and conceived with great originality.

It is said of Mr. Paine, at this time, that his advance in romanticism was evidenced in the superb music for "Oedipus" and what followed. "Truly noble" is a phrase that has been used by more than one critic in referring to Paine's Oratorio, "St. Peter," and his musical setting for "Oedipus."

A very fine appreciation of Mr. Paine and his "Oedipus Tyrannus" appeared over the signature of Philip H. Goepp in the *Harvard Graduates Magazine* (Boston) in September, 1906, shortly after the composer's death.

Mr. Goepp says:

"The Oedipus music marks the high point of the composer's career at Harvard. No one who heard those performances at Cambridge in the Spring of 1881, least of all the musical men of Harvard, will forget the great impression. With all the splendor of setting, the fine detail of each part, the spirit of the leading roles, above all the power and pathos of Oedipus himself,—the music, when we come to review the whole, was the best of the feast. As often happens, the incidental becomes the essential. What saved the great impression of the tragedy, made it more than an antique revival, was the rich, melodious, noble setting of choruses and prelude. It gave the sensuous element by which alone a great conception is felt and remembered. The grim tragedy we knew in the classroom; the tenderness that Paine found and expressed was a new, delicious note. Everything conspired to make a rare success; the devoted absorption of Mr. Paine, who was at the height of his power, the grandeur and novelty of the subject, the splendid seriousness of the audience for whom he was writing. . . .

"From the purely musical standpoint, apart from its immediate purpose and effect, Paine's setting of the Oedipus choruses have to-day, after twenty-five years, the same potent charm as on their production. In view

of the rapid changes which the art of music has undergone in this interval, such a test is proof of a high degree of beauty. It may be said with confidence that a renewed general hearing will result in a far higher estimate of the work than has hitherto prevailed. It is certainly true that never has the pathos, in short the full reality of a Greek tragedy, so come home to the present writer as in a study of these settings, and especially in the second chorus. It shows to the full the power of music to revive a noble conception of long ago. It proves the wisdom of Paine's idea, to glorify the Greek poetry with all the resources of modern music, instead of giving a mere reproduction of the primitive shifts of an archaic phase of the art. There is a special alternation of tender beauty with dramatic power, with constant surprise of delicate rhythm and bold harmonies. We are struck with the blending of melodic simplicity (necessary for amateur singing) with the highest plane of serious conception. The Oedipus choruses will prove one of the greatest works of modern music, and the pride of Harvard musicians will be redoubled in the double possession. There are in the work the element of striking originality and the fine perfection of inner detail that proves the highest sincerity. The two are so different — the beauty that strikes for the moment, or the charm that stays — that one is tempted to set the one against the other, to think them actually opposed.

"The work that starts with a sensational furore seems almost necessarily surcharged with passages of mere effect, lacking the touch of inner coherence. This later quality of high fidelity and simple spontaneity was a special trait of Paine. To enjoy his works best, you must always take them in their continuous flow and in the complete design. You must not look for pretty bits and flashing chords, or mere striking moments. Yet here and there a work will come, often at the high point of a career, so concentrated in effort and achievement that by the force of its beauty it convinces once and for all. So one feels like comparing the Oedipus of Paine to the Faust of Gounod.

"The temper of Paine's writing was of a certain delicate Romanticism akin to the vein of a Goetz, a Bruch, and other tonal poets who have not as yet found a full appreciation. He was a disciple of none of the masters and of none of the schools, though his early works show a certain blended influence of Mendelssohn and Schumann. Indeed in these choruses there were no models that he actually followed, in the form or in the vein. One does not think of Mendelssohn's Antigone or Oedipus as overshadowing examples. The fact is that here, where there was the immediate suggestion of a master, Paine not only did not follow, but, it may be said without over-boldness, found a more expressive vein of his own. And so we are impelled to a final word about a work of which Harvard may well be proud,— springing peculiarly from academic traditions, written by one of the faculty for a college festival, giving a worthy tonal setting, before the whole world of music, of the ancient classic tragedy."

Among the "Notes from the Harvard Greek Play" in the *Harvard Magazine* it was declared that "the music ranked so high as a work of modern art, and added so greatly to the comprehension of the situations and therefore to the profit of the audiences that the final verdict must be one of satisfaction and gratitude," while the critic of the *Nation* prophesied that it would be "interesting to future generations as one

of the landmarks in the History of Musical Art."

Interesting are the statements that George Riddle, the famous reader and elocutionist, who assumed the part of Oedipus, received a laurel crown for the excellence of his performance, that so great was the interest in the first performance that people waited in line for eighteen hours, that within half an hour after the opening every ticket was sold, and that many were unable to obtain seats, though ten times the asking price of admission was freely offered by some of those who were turned away.

The audience of more than one thousand, at that first performance, was a notable one and included in it were Henry Wadsworth Longfellow, Ralph Waldo Emerson, Oliver Wendell Holmes, George William Curtis and William Dean Howells, and it was said of it that it was an audience which, for literary distinction, probably never has been equaled in America.

Mr. Paine's Oedipus was later performed at the Globe Theatre in Boston and then at Booth's Theatre in New York. Both of these performances were conducted by another eminent American composer, George W. Chadwick.

Other works by Professor Paine in chronological order include the cantata for men's voices and orchestra, "Phoebus Arise," words by Drummond, published in 1882; Keat's "Realm of Fancy," for chorus, quartette and orchestra, 1882; Milton's "Nativity," composed for the Handel and Haydn Association festival, 1883, a very beautiful composition from a contrapuntal standpoint, and, in the same year, the "Harvard Commencement Hymn," words by James Bradstreet Greenough.

His "Domine Salvum," for chorus of men's voices and orchestra, was published by the Harvard University Press.

In 1899 was written what is, by many, regarded as Mr. Paine's best work. This was his opera, "Azara," founded on that masterpiece of French literature, "Aucassin and Nicolette," of which it may be said that a tale of truer love was never told. To appreciate the fidelity with which Mr. Paine has translated into terms of music the simple sentiments of this little romance of the middle ages, one should familiarize himself with the story of "Aucassin, the frank and fair," and "Nicolette the debonaire" of whom Aucassin sang,

> Her body sweet and the face of her
> Take my heart as in a snare; —

a story of love, of the tender heart and a sort of humorous resignation with a poetical touch that makes it live on through the years; how Aucassin, the damoiseau, fair and goodly and great, and featly fashioned of body and limb, as, indeed, all heroes were in medieval days, whose "hair was yellow in little curls, his eyes blue-gray and laughing," and in whom "was none evil at all," for the promise of "two words or three and one kiss," went forth to do battle with the blood-thirsty Saracen; and how Nicolette, the little Paynim lady, who had been purchased of the Saracens, by the viscount for a slave girl, whose locks, also, "were yellow and curled, her eyes blue and smiling" and of whom the shepherd who was best able to use his tongue said, "a maid came past, the fairest thing in the world" and who was so very beautiful that the other shepherds mistook her for a fairy; as with her viol she went playing through all the country; how, when she escaped her jailors, after she had been taken prisoner, "she cut her curls of gold," and how, when the

auricomous lovers were finally restored to each other, he

> "Kissed her often, kissed her sweet,
> Kissed her lips, her brows, her eyes."

"and fair joy was between them."

The striking contrasts between the pastoral scenes and the Saracenic contestations, which abound in the poem, gave the composer an excellent opportunity to exhibit his interpretative ability—an opportunity of which he availed himself to the fullest extent of his creative powers. "Azara" is a remarkable work and it is a great pity that in the more than a quarter of a century since it was written it has never been produced.

The opera is in three acts with orchestra in full score. The ballet music from "Azara," "Three Moorish Dances," has been separately published.

Among Paine's other important works were "Op. 23, Symphony ♯1," orchestration for 23 parts; "Op. 28, Overture to Shakespeare's, As You Like It," orchestration for 24 parts; "Poseidon and Amphitrite," and "Island Fantasy, Symphonic poem," orchestration for twenty-seven parts in which he translates into musical terms the beauty and terror of the sea as suggested to him by two paintings of the Isles of Shoals in New Hampshire by J. Appleton Brown; and "Symphonic Poem, Shakespeare's Tempest," orchestration for twenty-six parts.

Each of the above works are considered by critics to be extremely valuable contributions to American Music.

In 1901 Mr. Paine made a musical setting for men's voices of that great literary riddle, "The Birds" of Aristophanes. This was first performed by the Harvard Classical Club in May, 1901, nearly twenty-three hundred years after its author had written the lyrics. The music is charmingly descriptive and one can almost hear the brown beaks

> thrilling
> With the holy music-trilling

While

> Through the woodbine's leafy bound
> Swells the pure melodious sound.

Though Mr. Paine was not a prolific writer, in the smaller forms, he wrote some teaching pieces for the piano and a few vocal solo numbers. Of the former, especially interesting are "Christmas Gift," "Nocturne," "Romance in C. Minor," "Four Characteristic Pieces (Vier Character Stuecke)," "Impromptu," "Woodnotes," "Wayside Flowers," "A Spring Idyl," "Birthday Impromptu," "Dance," "Under the Lindens," "Millstream," "Village Dance," "In the Country," "Funeral March," "Rondo Giocosa."

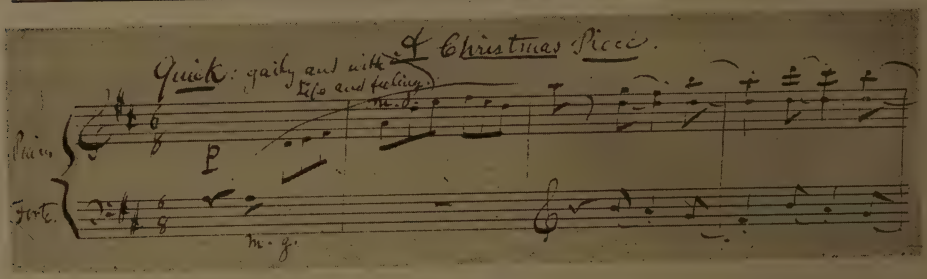
His "Fuga Giocosa," built around that homely theme oft chanted by many a boy lover of the national game, "Over the fence is out boys," as its name implies, is written in jocose mood; but it has, nevertheless, been pronounced by musicians a real inspiration.

His "Freedom," and "Our Queen," arrangements for four-part chorus or quartet, words by Oliver Wendell Holmes, and Stedman's "Hymn of the West," are among his best known vocal numbers.

Four songs published in 1884 include, "A Bird upon a Rosy Bough," "Beneath the Starry Arch," "Music When Soft Voices Die" and "A Farewell." The last is set to Charles Kingsley's verses beginning,

> My fairest child I have no song to give you;
> No lark could pipe to skies so dull and gray,

Quite contrary to the words of these lyrics Mr. Paine has not only given a song that is as sweet as one could wish but one that as an encore number




OPENING BARS OF "A CHRISTMAS PIECE" FROM THE ORIGINAL MANUSCRIPT, BY JOHN KNOWLES PAINE, WRITTEN FOR AND DEDICATED TO HIS SISTER, HELEN, WHO GAVE MUSIC LESSONS IN PORTLAND, IN ORDER THAT HER GIFTED BROTHER MIGHT CONTINUE HIS STUDIES IN GERMANY.

might oftener be used to advantage by concert artists.

His compositions for the organ include, preludes, masses, and other forms and, among others, variations upon the "Austrian National Hymn" and the "Star Spangled Banner," and two compositions for the organ, "Fantasie uber Ein' Feste Burg," and concert variations upon "Old Hundred."

At the time of his death, April, 1906, Mr. Paine was at work on a symphonic poem illustrative of the character of Abraham Lincoln.

It is said that Theodore Thomas played his "Columbus March" at several thousand performances.

America never had a more conscientious composer than John Knowles Paine. By critics, generally, his harmony was conceded to be faultless, his counterpoint beyond criticism. Mr. Paine's care in composing gave opportunity to one of his admirers, with a penchant for playing on words and rhyming, to indulge in a pardonable example of paronomasia by declaring that

His harmony and counterpoint
Are both without defect
For all the works of John Knowles Paine
Are Paine-fully correct.

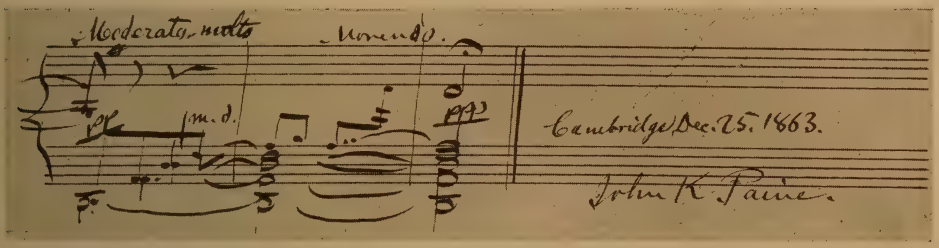
While his fame was as a composer and organist, he possessed a clear and broad technique at the piano. He proved to be an able and interesting lecturer and was an author of notable works on music as well.

Through early articles in the *North American Review* he opposed the theories of Richard Wagner; but in his later compositions he seems to have shown a leaning towards similar ideals of tone-painting.

Among his published contributions to literature are, "Famous Composers and Their Works," and a "History of Music to the Death of Schubert."

Mr. Paine's record as an educator stands as a monument to his ability and genius. He trained more than a score who became widely known as composers, organists and music critics. Among these were Arthur Foote, Louis Adolphe Coerne, Clayton Johns, Frank Lynes, Walter R. Spalding, John Alden Carpenter, Frederick S. Converse, Percy L. Atherton, Edward B. Hill, Daniel G. Mason, Blair Fairchild, William C. Heilman, Henry M. Dunham, Samuel Brenton Whitney, Charles H. Morse, Henry T. Finck, William Foster Apthorp, Thomas Whitney Surette, and Henry Dyke Sleeper.

Mr. Paine filed his resignation from the faculty of Harvard in May, 1905, to become effective the following September. He was retired on a pension at the age of sixty-six, after having




CLOSING BARS OF "A CHRISTMAS PIECE" WITH DATE AND AUTOGRAPH OF THE COMPOSER.

served the University for forty-three years.

The *Harvard Graduates Magazine* for September, 1906, says, "While he was one of the most famous members of the Faculty, yet from the nature of his subject he was not so well known to the body of students and graduates as most of his colleagues. Moreover, it is probably true that the full value of his work was more keenly perceived abroad than in the University. The Chair of Music was an experiment not only at Harvard, but in American Universities. At the close of Paine's career it can be said not only that he held the office with great usefulness as a teacher, but that he reflected high renown upon Harvard from the brilliancy of his individual works. Yet the acclaim of the latter almost necessarily came from the musical world outside; it is hardly to be expected that the College should appreciate the true quality of the creative work that was done, so to speak, under its own auspices.

"In a country without great musical traditions it was of incalculable gain to have a master like Paine to encourage and lead the way. In art a single living example is worth a hundred treatises. Pupils of the greatest promise are best taught by example, though strict pedagogy can in no wise be dispensed with.

"Paine's art was not merely academic. He did not write, like some famous teachers of the past, merely to show that he could do it. He lived for composing, and so he was a vital stimulus to his pupils. But, single minded in his creative work, he was quick to kindle the spirit of his students. He had the kindly sense that sees the possibility rather than the reality. None of his pupils can forget the personal interest that seemed out of all proportion to their own desert, — the hearty welcome of himself and of his wife to their home at all times. The power and effect of Paine's teaching is seen in the line of active and successful musicians who got their training at Harvard. Under Paine, Harvard became the leading school for composition in America."

His was the first music of an American composer to be performed abroad. It was his composition that was played at the Wagner Festival when, by invitation, he was chosen to represent America. On this occasion but one composer representing each nation was selected.

He received his honorary degree of Master of Arts from Harvard in 1867 and Doctor of Music from Yale in 1890, and he was elected Fellow of American Academy of Arts and Sciences.

The Concert Hall at Harvard has always been known as the John Knowles Paine Concert Hall and that is the in-

JOHN KNOWLES PAINE AT THE TIME HE REPRESENTED AMERICA AT THE UNVEILING OF THE WAGNER MEMORIAL AT BERLIN (1903). FROM A PHOTOGRAPH BY M. ADLER, KARLSBAD.

scription in very handsome lettering above its entrance.

Critics are unanimous in their expressed opinion that none excelled Paine as a composer and contrapuntist.

He has been pronounced the most classic of all American composers and has been variously referred to as "the Father of American Music," "the Dean of American Composers," and "The Nestor of the American Composers in the great classical forms."

One has said that "Before Paine there never had been an American composer worthy of serious consideration in the larger forms." In fact for a number of years "he stood alone the one classical composer of America."

John Fiske wrote, "He gradually developed a department of instruction in Music such as had never before been seen in the United States. It is due to him that music has been put on the same level with philosophy, science and classical philology, counting as much towards the degrees of Master of Arts or Doctor of Philosophy."

Theodore Thomas, a great admirer of John Knowles Paine, on one of his visits to Portland, was asked for his opinion of Paine as a composer. His reply was that Mr. Paine was, "Easily the greatest of all American Composers."

Referring to Paine's oratorio "Saint Peter," W. S. B. Matthews, in his *One Hundred Years of Music,* recites:

"In style the work somewhat reminds one of Mendelssohn, yet it is in no sense an imitation. The solo parts are largely recitative, passing by almost insensible gradations to arioso and aria. The handling of the recitative is masterly, the text being intelligently declaimed in a musical setting enhancing its emotional implications to a remarkable degree. And it is safe to say that in any other country than the United States a great work by a distinguished native of the country would not have been neglected to the extent that Paine's St. Peter has been. Some allowance for this neglect may be made, however, upon the score of the great difficulty of the choral parts, in which modulations are employed as freely as in an instrumental fugue, and with perhaps somewhat too little consideration for the convenience of the voice."

"St. Peter" was again produced on May 9, 1874; this time in Boston by the famous Handel and Haydn Society with the Thomas' Orchestra accompanying and with Mrs. J. Houston West, Nelson Varney, Adelaide Phillips and J. F. Rudolphson singing the solo parts.

For more than half a century critics declared that Mr. Paine set a standard in this truly great composition that had not since been equalled by any other American.

By his production of the oratorio "St. Peter," Mr. Paine's reputation as the first thorough composer in the grand style in America was established. Upton, in his "Standard Oratorios," says of it, "From the highest standpoint, it is the only oratorio yet produced in this country," while a critic in the *Musician* of March, 1910, written more than thirty years after the first production of this oratorio says, "Careful study of St. Peter brings to light so many beauties and so many touches of the kind we are accustomed to rank as modern that we wonder why it has not proved more popular." He declares that it is a stronger work musically and contrapuntally than either of the two of Mendelssohn's, and further points out that the first soprano solo, "The Spirit of the Lord," the choral, "How Lovely Shines the Morning Star," the tenor air, "Let not Your Hearts Be Troubled," the Chorus of Angels, "Remember from Whence Thou Art Fallen," and the contralto solo, "The Lord is Faithful," are all remarkably available for church use, given singers of musical feeling and true vocal capacity.

It may be said here that, not only was the oratorio "St. Peter" the work of a great master, but its first performance in Portland seemed to indicate to what a degree of choral perfection, in interpretation of the oratorio, the Haydn Association of that city had arisen under the directorship of Hermann Kotzschmar.

W. L. Hubbard, in his *American History and Encyclopedia of Music* declared "He nobly advanced the cause of Music."

*Appleton's Encyclopedia of American Biography* said, "By eminent critics in Germany, Prof. Paine is ranked among the foremost living composers."

The music critic of the *Outlook* at the time of Mr. Paine's demise, wrote, "Death last week ended a life which has been of great value to America," that "His most distinguished quality was his thorough knowledge of his subject," and that, "his pupils remember the severe standards for musical composition, his extreme indulgence for the student, his whimsical excentricities, his naivete, his likable egotism, his absorption in his art and his fine simple spirit and character."

The editor of the *Musician* wrote that "while Mr. Paine never caught the popular ear he exerted a powerful influence upon musical ideals, through his thorough education of so many young American Musicians," and that he "always composed in a broad masterly way."

At the time that the restoration of the Longfellow birthplace, in Portland, was being undertaken by the International Longfellow Society (1914) it was discovered that a cheap glass panelled door and frame had been substituted for the handsome Colonial doorway which originally adorned the facade of this historic edifice. A committee immediately interested itself in an attempt to procure an old doorway of a design similar to that of which the poet's early home had been divested in order that this literary shrine might again appear as it was when first constructed.

The once fashionable, but then declining sections of the city, were scoured with this purpose in view, until finally an owner of an old Colonial house, the interior of which had been made over into tenements of the cheaper class, consented to part with his very

handsome, though somewhat weather worn doorway, in exchange for a new one with plate glass panel and modern trimmings.

It was not until more than ten years after this episode that when, through the efforts of one, who had been a member of this old committee, to find the house in which John Knowles Paine was born, the location of which seemed to have passed out of the minds of all then living, the amazing discovery was made that the stately entrance with its mullioned side lights, its arched transom, and its moulded architraves which had been installed by the zealous restoration committee in the birthplace of the world's best loved poet, had been taken from the recessed embrasure in the front of the building that first sheltered America's first great composer.

Thus was the birthplace of the composer of the Oratorio of "St. Peter" robbed of its Colonial doorway that the lintel of the home in which the author of "Paul Revere's Ride" first saw the light of day, might be restored.

In the following paragraphs, taken from a letter written by his nephew, Hugh Paine Greeley in 1927, an interesting reference to the simplicity of Mr. Paine's home life is presented.

"Prof. Paine was married to Elizabeth Greeley and tried to support her by playing the organ at Appleton Chapel. She treasured the 75¢ ring that he gave her more highly than any other possession. They had about Seventy-five Dollars when married. Young Paine went to Eliot, President of the University and urged that music should be taught in American Colleges. Eliot finally said, 'If you will teach without pay, you may do so.' Paine took it up with his bride and she wisely counseled him to do so, even if they had to live on the edge of starvation. At the end of two years Yale offered the pioneer Music teacher of America a salary and Eliot quickly matched it. Paine taught at Harvard from that day until his death.

"His wife cared for him as for a child. She stood between him and the world. He was a guileless trusting man, living in his own world of music and of friendship, wholly unaware of the schemes and selfishness that surrounded him. She managed the household. She kept him from interruption when he was composing. She husbanded his small salary and made it answer all needs. She entertained his friends, and widened the circle constantly. She fought his battles for him, dictated the terms of his contracts, defended him before the President and faculty of the college, and saw that the furnace was attended to, and the house painted at the proper time.

"Prof. Paine took the liveliest satisfaction in the writing of the libretto of his opera 'Azara.' His mind for months was full of this composition, and he would recite portions of it gleefully to callers at the house.

"During his last years diabetes tried to discourage him, but he was buoyant and responsive even with waning vitality. The week of his death he attended a luncheon given in his honor at the Tavern Club in Boston, where he was the idol of the party, vivacious, entertaining and happy. Shortly before his death he was at the Isle of Shoals, with his nephews. They were about to take a plunge in the swimming pool, an arm of the sea, enclosed by a small bay. In spite of age and infirmity, his spirit prompted him to join them. He hired a bathing suit, ran out on the diving board and plunged in with a perfect dive. Having swam out he was distressed because he could not find his glasses. He had forgotten to remove

them and the pool was emptied that night and they were recovered."

Letters from some of the members of Mr. Paine's classes at Harvard University who are now numbered among those who stand highest in the musical profession would form a symposium that would be of value as showing the high regard in which he was held by all his former pupils, and the admiration which they had for his musical skill.

A few, however, will suffice here:

Charles Henry Morse, first professor of music at Dartmouth College and one of the founders of the American Guild of Organists, wrote,

"It was my great pleasure and privilege to study with Prof. J. K. Paine at the New Eng. Cons'y of Music and later in Boston University College of Music in the '70's — Organ, Counterpoint, Free composition, Orchestration and History of Music and I studied all the great Bach and Thiele organ compositions with him.

"I also regard him as America's greatest composer by far and am proud of the fact that I found him not only an inspiring teacher but a very warm personal friend. He was a most sincere and honorable man, incapable of anything petty or narrow. He wrote his first Symphony when I was studying with him and brought his first drafts with penciled sketches of the instrumentation to our classes in orchestration, a most helpful object lesson.

"I heard both his great symphonies at their first performances, which were triumphant and inspiring. Prof. Carl Baermann, with whom I studied Piano, greatly admired and honored Prof. Paine and told me after hearing the first Symphony, then in Manuscript that he considered it the equal of any symphonic work since Beethoven.

"I heard, also, the first performance of the Oedipus music at Sanders Theater (Cambridge), under his direction, and had the great pleasure of giving it two successful performances with my college chorus and Orchestra, when that great play was performed under the direction of the Greek Department at Dartmouth College some fifteen years ago, while I was Professor of Music there.

"The play was splendidly given and the music made a great impression. The Critic of the Boston Transcript, wrote, 'The music of Prof Paine was well worth the trip to Hanover.'

"Many critics consider the Oedipus music his finest composition."

Arthur Foote, well-known organist and ranked as one of "The Big Five" among American composers, whose music is sung in nearly every church choir of any pretensions in the country said,

"I was glad to see that Portland has not forgotten her distinguished son, John Knowles Paine, the first American born musician to compose music that placed him in the first rank. We younger men all looked up to him. He has never had the true recognition that was his due. As a teacher (and friend) I think of him with affection and gratitude — having studied with him my last year at Harvard and after graduation — and owe him more than can be expressed."

Prof. Walter R. Spalding, head of the division of music at Harvard University, wrote,

"Professor Paine, quite aside from his compositions, certainly did a very wonderful work in founding music at Harvard and for this his name will always be held in lasting affection and regard."

Thomas Whitney Surette, Lecturer on Music and formerly Director of Music at Bryn Mawr College, stated,

BIRTHPLACE OF THE PORTLAND ROSSINI CLUB (1867), OLDEST MUSICAL ORGANIZATION IN AMERICA, WHOSE MEMBERSHIP IS COMPOSED WHOLLY OF WOMEN. THE SPIRE AND MINARETS AT THE RIGHT WERE THOSE OF THE HIGH STREET CONGREGATIONAL CHURCH IN WHICH CONCERTS BY THE PORTLAND SACRED MUSIC SOCIETY WERE GIVEN AS EARLY AS 1836.

"I am glad to pay what tribute I can to John Knowles Paine with whom I studied, not only in the Music Department of Harvard but privately after leaving the department, and for whom I have always had a great admiration. I have always deplored the neglect which his compositions have suffered during the last twenty years, and think it would be of great benefit to American music if they were given more often. I particularly admire his setting of Milton's 'The Nativity,' and I think it is a finer work of its kind than any other composition by an American."

Henry M. Dunham, Boston organist and composer, said, "I surely have the very great honor and pleasure of having been a pupil of Prof. John Knowles Paine and studied with him at the time when he was a Professor in two colleges at the same time,—Harvard and the Boston University College of Music. As a teacher he was genial and yet thorough. As a Bach scholar and interpreter he was inimitable in his day in this country."

### *The Portland Rossini Club*

"Fifty years
Went by with music; and the rapid beat
Of Time's incessant feet
Fell half unheard amid the enchanting noise
Of instrument and voice."

The Portland Rossini Club, which bears the distinction of being the oldest musical club in America, and perhaps in the world, whose membership is composed entirely of women, dates its beginning back to the winter of 1867-1868 when a few representative Portland women, eager to advance the cause of music in that city, met in the old Colonial homestead of Francis O.

Libby, which then stood on the present site of the J. R. Libby Memorial Building, at the corner of High and Congress Streets in Portland.

The suggestion that such a society should be formed came from Isabella L. Millett of Portland and Elizabeth Cushing of Augusta in the winter of 1865-1866. They called into consultation Mrs. William Henry Dennett and she agreed to endeavor to interest some of her most promising pupils in the formation of such a club. These three with Mrs. Emily K. Brown may be said to have been the actual founders of the Portland Rossini Club.

In the beginning the meetings were of an informal character, just a gathering, once a week, of a few enthusiasts of more than ordinary talent, who met, first at one house and then at another. For four years these music lovers, to the number of a dozen or more, continued to meet weekly during the winter months.

Following the program at the meeting on December 14, 1869, which was held at the home of Julia Libby, this society, destined to become one of the most notable music clubs in the country, was organized and its first officers were chosen. They were Mrs. William Henry Dennett, President; Mrs. Emily K. Brown, Vice President; Harriet S. McCobb, Secretary; and Mrs. Frank E. Allen, Treasurer.

The principal object of the society, at that time, was stated to be, "A fresh impulse towards mutual development through the efforts of each individual member."

The membership was to be limited to thirty-five, each of whom was expected "to contribute her part either in singing or playing at every second or third meeting, according to the discretion of the officers."

At the following meeting, at which fifteen members were present, and which was held just a week later, the epitheton of the society was chosen.

MRS. JOSIAH PIERCE (ISABELLA L. MILLETT), WITH WHOM THE THOUGHT OF ORGANIZING THE PORTLAND ROSSINI CLUB ORIGINATED (1865). FROM A PHOTOGRAPH MADE BY ELLIOTT AND FRY, LONDON, IN 1878.

In the early post bellum days, when funds were desired for any worthy object, a raffle would be held, and so, in 1871, when the need of a club piano became urgent, a concert was given and two raffles were arranged, and from these sources the club realized nearly three hundred dollars towards the purchase of its first Chickering Grand.

The first place of meeting of the club, at other than private residences, was in Samuel H. Stevens' Piano Warerooms on Middle Street, opposite the head of Cross Street. There the society met, for a season, and there its first concert was given.

After 1870 the club held its meetings first at the warerooms of W. G. Twombley on Exchange Street, then in Reception Hall which was located in the old City Hall building, and afterwards successively in Fluent's Hall, Mercantile Hall, the Rossini Hall on Exchange Street, Kotzschmar Hall, the Lafayette Hotel, Pythian Hall and Frye Hall.

In the winter of 1925-26 it became established in a capacious room in the Blue Triangle House opposite Frye Hall.

The Portland Rossini Club was incorporated by the State Legislature February 18, 1871. The incorporators were Harriet N. Wetherbee, Emily K. Brown, Elizabeth C. Allen, Isabella L. Millett, Harriet S. McCobb and Mary D. Boyd.

The object of the society was then stated, in the incorporation papers, to be, "mutual improvement in the art of music." The capital stock to be issued was three thousand dollars, subject to increase by vote of the club to twice this amount.

In 1891 the by-laws were amended so that the club might hold personal property not exceeding six thousand dollars and real estate not exceeding twenty thousand dollars.

Active members at the time of the incorporation of the society with dates of admission to membership were:

Mrs. Elizabeth C. Allen (Mrs. Frank E. Allen), 1869; Mrs. Helen M. Allen (née Helen Paine), 1870; Mrs. Jane W. Anderson, 1869; Ellen J. Barker (Mrs. Orrin S. Fogg), 1870; Mary D. Boyd (Mrs. Franklin Barrett), 1869; Mrs. Emily K. Brown (Mrs. George L. Andrews), 1869; Mrs. Mabel Burnham (Mrs. W. H. Fessenden), 1869; Caroline N. Burpee (Mrs. E. P. Shaw), 1870; Sarah R. P. Carter (Mrs. Quimby), 1869; Ellen M. Corser (Mrs. D. A. Easton), 1869; Mrs. Letitia J. Cummings, 1869; Caroline E. Davis, 1869; Mrs. Lina C. Dennett (Mrs. William Henry Dennett), 1869; Elizabeth W. Dyer (Mrs. Abiel M. Smith), 1869; Mrs. Sarah M. Ellison, 1869; Mrs. Abbie E. Emery (Mrs. Bloomfield Brower), 1869; Mrs. Elsie H. Farley (Mrs. Cyrus H. Farley), 1869; Susan Farley (Mrs. William T. Ormiston), 1869; Alice Gerry (Mrs. David Stewart), 1870; Elizabeth S. Jones (Mrs. Stanley T. Pullen), 1869; Annie Lally (Mrs. Frank H. Phipps), 1869; Ella C. Lewis, 1869; Henrietta H. Lewis, 1869; Julia P. Libby (Mrs. Rollin Augusta Ives), 1869; Harriet S. McCobb, 1869; Mary S. McCobb, 1869; Mrs. A. Elizabeth Merrill, 1869; Isabella L. Millett (Mrs. Josiah Pierce), 1869; Harriet J. Morrill, 1870; Hannah C. Nichols (Mrs. Charles Cushman), 1869; Mrs. Deborah R. Norcross, 1871; Mrs. Martha D. Pierce, 1869; Mrs. Edward M. Rand (née Emily Kelley), 1869; Anna H. Shepley (Mrs. Dexter Tiffany), 1869; Mrs. Joseph P. Thompson, 1871; Mary A. Torrey (Mrs. Hermann Kotzschmar), 1871; Sarah E. Ware (Mrs. John Mackay), 1869; Mrs. Emma S. Waterhouse, 1869; Mrs. Jane M. U. Webb (Mrs. Nathan Webb), 1869; Mrs. Harriet N. Wetherbee (Mrs. Horatio N. Jose), 1869; Anna W. Woodbury (Mrs. George Wells), 1869.

Of the four original founders of the Rossini Club but one, Mrs. Josiah Pierce, was living in 1928. She is remembered by the older musicians as Miss Isabella L. Millett. She, it was, with whom the thought of organizing such a club originated and she may be said to be the mother of the Portland Rossini Club.

For Mrs. Frank E. Allen (Mrs. Elizabeth Cushing Allen), another of the founders of the Rossini Club, it is claimed that it was owing largely to

her great interest and energy that the club was successfully launched. Mrs. Allen studied with Hermann Kotzschmar, with whom she had a life long friendship, and, as a pupil, Kotzschmar delighted in her. She assisted him in many of his musical enterprises. It is said of her that, "She was born with the gift of music."

Mrs. George L. Andrews, née Emily K. Oliver, who, as Emily K. Brown, was one of the four who founded the club, first married James Olcott Brown, a scion of one of Portland's best known families. Mr. Brown lived only about four years after their marriage. Several years later she married General George L. Andrews, U. S. A., and as an officer's wife visited many foreign ports. She was the daughter of Henry Kemble Oliver of Salem, author of several well-known hymns, including the familiar "Federal Street," and inherited her musical talent from her father. Possessed of a fine voice, she lent her influence to all that was best in music. She was the first to serve as Vice President of the club, and was also one of the incorporators. She has been described as "gifted, attractive, and with great charm of manner." Referring in after years to the meeting at which the originators of the club gathered to form this musical organization she wrote, "We would hardly have dared to hope the result of that hour's talk would be the thoroughly formed, strong musical society, so high in standard, that bears the name of the Portland Rossini Club." After General Andrews retirement she lived with her husband in Washington where she died in 1920.

Mrs. W. H. Dennett, one of the original members and the first President of the Rossini Club, was a very prominent vocal teacher in Portland for many years.

Mrs. Dennett served the society as

MRS. WILLIAM HENRY DENNETT, FIRST PRESIDENT OF THE PORTLAND ROSSINI CLUB (1869-1870).

President for one year, when Mrs. Harriet N. Wetherbee (who later became Mrs. Horatio N. Jose) succeeded her in the chair which she held for a period of twenty years.

With the beginning of the third season (1871-1872) Mrs. Dennett was appointed the first musical director of the club.

The ultra conservative local newspapers of this early period, reflecting the thought of the time, gave evidence of their distrust of anything undertaken by women. The only words of criticism or praise of the performance of one of the first programs of the Rossini Club are found in the words, "The following selections we are told were really well done. . . ."

Mrs. Harriet (Wetherbee) Jose, whose death occurred on August 9, 1912, was elected the second President of the Rossini Club in 1870, and was

MRS. HARRIET N. WETHERBEE, SECOND PRESIDENT OF THE PORTLAND ROSSINI CLUB (1870-1891), AND SOLOIST ON THE OCCASION OF THE PRESENTATION OF JOHN KNOWLES PAINE'S ORATORIO "ST. PETER" IN 1873.

reëlected each year thereafter until 1891. Her musical career began as Harriet Cammett, and she is remembered as soloist, first, in the Old Portland Sacred Music Society, and later, of the Haydn Association, and in the principal choirs of the city. For years she was the leading soprano in the State and charmed every one with her bird-like voice and wonderful execution. A critic said of her, "our country has not yet produced a more accomplished songstress. Her power of execution is remarkable and the compass and flexibility of her voice are altogether supreme."

Mrs. Emily Kelley Rand, when she died in 1920, had served the Rossini Club as President for twenty-five years. She had been an active member from 1869 to 1920; Treasurer from 1871 to 1891; President, 1891 to 1917; and Honorary President from 1917 to 1920.

In November of the year of her death the Rossini Club, assisted by the Kotzschmar Club and prominent musicians, united in a memorial program given to honor her memory at Frye Hall.

On the evening of January 21, 1921, the Portland Rossini Club celebrated the golden anniversary of its incorporation, by giving a superb concert and holding a reception at Frye Hall, in Portland.

This proved to be the most brilliant occurrence in its eventful history.

The program, which was especially appropriate to this rare occasion, was opened by a review of the achievements of the club, by the President.

Elizabeth Pullen's poem, "The Golden Milestone," was read and an address on music was made by Thomas Errington Calvert, music critic.

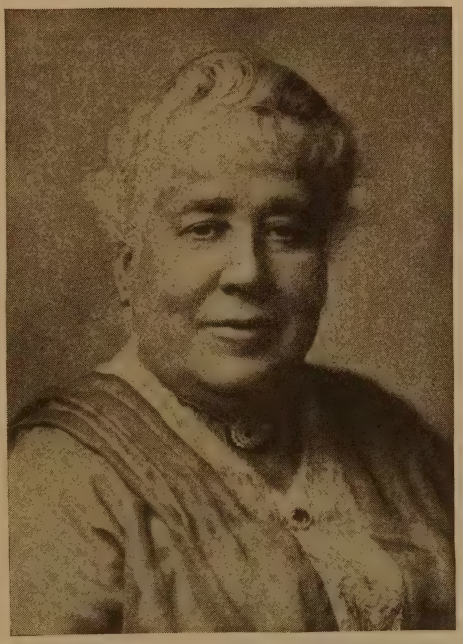
The stellar attraction on the program was Arthur Hackett, American tenor, a native of Portland, who, with his wife, Constance Freeman Hackett, formerly of Yarmouth, at the piano, appeared in two groups of songs.

Of unusual import was the singing of Meyerbeer's duet, "Per serbar me fedele," by Mrs. Frederick H. Palmer (Florence Knight) and Mrs. Matthew Keenan (Katherine Ricker), performed in the same manner in which they had given it twenty-eight years before at the World's Columbian Exposition.

In the golden anniversary book of the Portland Rossini Club was printed a complete list of its members, past and present, with dates of admission (the last two figures of each year being given here), and, as this is valuable as showing the period of activity of some of Portland's most highly cul-

tured and accomplished women musicians for half a century, it is, with the exception of the names of the charter members, which will be found in an earlier part of this chapter, reproduced here. Those against whose names is placed an asterisk were members of the club in its fiftieth anniversary year.

Mrs. Alberta Abbott,* '11; Eleanor Adams* (Mrs. Adam P. Leighton, Jr.), '07; A. Eloise Adams (Mrs. James Freebourne), '95; Alice M. Allen* (Mrs. John W. Bowers), '85; Mrs. E. S. Anderson, '08; Mary Preble Anderson,* '89; Julia M. Andrews (Mrs. F. R. Jones), '73; Miriam Andrews,* '17; Amy Anthoine, '10: Louise H. Armstrong,* '02; Ellen Babcock, '14; Helen Baine* (Mrs. Howard Clark), '10; Beatrice Banks* (Mrs. Alfred Brinkler), '10; Constance Banks* (Mrs. Earle Rundlette), '10; Beatrice Barber, '04; Ina Barbour (Mrs. John Blake), '06; Mrs. G. Mortimer Barney,* '98; Alena Belle Bartlett (Mrs. Leonard Woodbury), '78; Mary Bates (Mrs. Stephen P. Gilbert); Mildred Bennett, '08; Lillian Bernstein,* '19; Minna Bernstein,* '19; Fanny G. Berry (Mrs. Calvin Woodside), '95; Gertrude E. Berry,* '00; Mrs. Frank C. Bibber,* '95; Mrs. Madeline Files Bird (Mrs. Franklin H. Wilkins), '05; Helen Birkenmayer (Mrs. Bertram Adams), '12; Alice B. Blanchard, '76; Lucy N. Blanchard,* '72; Helen Bonney, '01; Mrs. J. H. Rounds, '00; Mrs. William S. Bowen, '14; Mrs. C. Everett Boynton,* '12; Alice L. Bradford,* '02; Harriet P. Brazier* (Mrs. Ralph G. Libby), '10; Mrs. Mortimer N. Bremon,* '07; Mrs. Charles W. Briggs, '01; Elizabeth M. Brown, '84; Louise S. Brown (Mrs. Harry M. Verrill), '94; Sally Carroll Brown* (Mrs. Herbert Payson), '86; Violetta Brown* (Mrs. Harold Lee Berry), '04; Beatrice E. Bryant,* '17; Margaret Bryant (Mrs. Alfred McGrath), '78; Miriam Burke, '16; Harriet Burnham, '74; Mrs. Robert Burns, '16; Gertrude Buxton,* '13; Anna C. Carey* (Mrs. Lux Bock), '11; Lillian Carllsmith, '83; Ada Cary (Mrs. Frank McKenny), '72; Ina E. Carlow, '10; Marion Carter,* '20; Frances M. Chandler (Mrs. C. K. Hawes), '72; Mrs. Ellen O. Chase, '73; Florence M. Cheney (Mrs. Fred Allen), '94; Alice O. Chick, '02; Florence E. Chipman, '02; Mrs. Elizabeth Choistry (Mrs. John Scott), '13; Francine L. Clarke (Mrs. George Kettembile), '85; Mrs. Franklin P. Clarke, '01; Geneva E. Clark, '07; Gertrude Clark, '14; Minnie E. Clark, '91; Mrs. A. C. Cloudman,* '01; Emily S. Cobb, '96; Helen Cobb,* '97; Mary Alice Cobb,



MRS. EMILY KELLEY RAND, THIRD PRESIDENT OF THE PORTLAND ROSSINI CLUB (1891-1917); HONORARY PRESIDENT (1917-1920); AND A MEMBER OF THE CLUB FOR MORE THAN FIFTY YEARS.

'91; Florence Coffey,* '20; Susan G. Coffin,* '05; Harriett Collver, '18; Mrs. Leroy Cook (Mrs. Eunice M. Kiley), '14; Mary P. Cox (Mrs. Charles E. Longfellow); Blanche O. Cram (Mrs. Longfellow), '98; Helen H. Cressey,* '05; Alice M. Curtis* (Mrs. George E. Laird), '03; S. Helen Cushing (Mrs. W. H. Dearborn), '73; Janet Cutler, '16; Gertrude Dam* (Mrs. Charles Tarling), '07; Frances Darker* (Mrs. Stanwood Fisher), '11; Annie L. Davis (Mrs. Carl Akely); Mrs. Gilman Davis,* '02; Margaret B. Davis, '91; Sally Davis, '10; Mrs. Mary T. Denison, '76; Florence Dingley, '02; Mrs. Edward Dodge; Mrs. Rex Dodge,* '12; Frances Dodwell (Mrs. Alexander Siemens), '77; Mrs. Charles Doten,* '11; Ethel M. Dresser (Mrs. Ethel D. Shurtleff), '81; Kate F. Dyer (Mrs. Henry Wood), '83; Mrs. Emma Hayden Eames, '73; Mrs. Ada H. Emerson (Mrs. Ada H. E. Hazel), '75; Ellen O. Eveleth* (Mrs. Charles D. Barrows), '76; Ellen Fairfield (Mrs. Luther B. Moore), '90; Harriet W. Farnham (Mrs. Charles Pease), '08; Grace Farrington (Mrs. Grace F. Homsted), '03; Harriet H. Fassett, '95; Mabel R. Field, '88; Eva E. Findley, '92; Clementine Fletcher (Mrs. Arthur

B. Morrill), '83; Mary Fletcher (Mrs. Chase Eastman), '96; Mrs. Lucy M. Flint, '74; Marion Fobes (Mrs. Lawrence Brainerd), '95; Evelyn D. Fogg (Mrs. Hermann P. Olcott), '98; Sarah A. Folsom, '09; Marie E. Foss (Mrs. Paul Hutchinson), '08; Harriet Foster* (Mrs. Harriet F. Chadwick), '95; Mrs. Henry P. Frank,* '11; Claire L. Freeman, '11; Lucille French, '08; Ethel Fullerton,* '10; Mrs. Helen G. Gardner, '72; Gertrude Gerrish* (Mrs. Daniel C. Patrick), '16; Bertha G. Gilson, '96; Marguerite Girouard,* '19; Eva A. Goodwin, '87; Margaret Goodwin, '93; Alice Goudy* (Mrs. Henry G. Farley), '06; Mrs. Annie J. Goudy (Mrs. Lewis A. Goudy), '73; Louise Goudy (Mrs. George Megrew); Elizabeth M. Gould (Mrs. Lyman Rowland), '73; Ruth Gould (Mrs. Victor Gilpatrick), '12; Editha Gowen, '12; Jessie F. Grant, '83; Charlotte Gunn* (Mrs. George F. Roche), '01; Mrs. Mary L. Hanson* (Mrs. Harry S. Files), '10; Mrs. Fanny Harford (Mrs. Percy Andrews), '10; Harriet B. Harmon,* '04; Carrie A. Haskell, '86; Mrs. Robert Hatch, '15; Mrs. Foster L. Haviland,* '10; Martha F. B. Hawes* (Mrs. Ernest J. Hill), '95; Martha V. Hemenway* (Mrs. David W. Snow), '72; Marguerite Higgins (Mrs. Horace T. Hahn), '13; Esther J. Holden (Mrs. Leon Bibber), '15; Annie C. Holmes* (Mrs. George J. Akers), '99; Mrs. Robert V. Horan,* '15; Lizzie L. Hovey, (Mrs. Herbert Knight), '92; Anna D. Howell,* '08; Alice H. Hudson (Mrs. Sanford Bray), '85; Mrs. Louis Huston, '08; Julia H. Jackson, '83; Mrs. Theodore H. Johnson,* '74; Mrs. Josiah H. Johnson,* '11; Inez E. Johnston (Mrs. Clifford Woodbury), '05; Grace Jones, '04; Louise Jones, '10; Alice M. Jordan (Mrs. Harry Dyer), '94; Eva Belle Jordan (Mrs. Arthur Warren), '05; Lillian M. Jordan (Mrs. Charles Baker), '93; Lucy H. Jordan,* '83; Margaret S. Jordan (Mrs. Walter Fogg), '96; Mary G. Jordan (Mrs. Sidney Williams), '94; Helen N. Jose (Mrs. Herbert H. D. Pierce), '76; Agnes Keating,* '10; Delma Kennedy* (Mrs. Clarence Dresser), '15; Mrs. Kenniston, '09; Mrs. Joseph W. Kilborn, '01; Bertha King* (Mrs. Charles K. Fenderson), '08; Elizabeth King, '96; Jennie S. King* (Mrs. Frank J. Bragdon), '77; Marietta King, '73; Mrs. W. A. Kirkpatrick (Mrs. W. H. Shurtleff), '01; Florence G. Knight* (Mrs. Frederick H. Palmer), '88; Harriet E. Knight, '10; Elizabeth Kriger, '15; Ione Lackee, '12; Mrs. Carl Lamson, '06; Helen Lamson (Mrs. Frank Elwell), '93; Mrs. John C. Lane, '08; Mildred Lang (Mrs. Irving Rich), '11; Lillian Lange (Mrs. James Hendry), '13; Helen Lewis,* '04; Alice Libby (Mrs. Dana Grover), '95; Florence H. Libby,* '08; Pearl G. Libby (Mrs. Pearl E. Flynn), '03; Mary L. Libby (Mrs. Arthur Chamberlain), '95; Mrs. Richard Libby,* '19; Mrs. Ellen B. Littlefield,* '72; Ruth C. Long, '81; Mrs. James K. Lothrop,* '18; Eliza S. Lowell, '95; Mrs. Effie P. Malley,* '19; Emily P. Mansfield, '13; Grace E. March (Mrs. Grace M. Cook), '02; Marjorie Mathis,* '19; Martha I. McCalmon (Mrs. David Gray Miller), '11; Bhima McDonald* (Mrs. James Sturtevant), '11; Mrs. James A. McFaul,* '12; Ellen B. McGregor, '85; Clara H. Merrill* (Mrs. Frank O. Haskell), '81; Dorothy Merrill,* '17; Elizabeth Merrill, '13; Grace W. Merrill (Mrs. Franklin C. Payson), '77; Marcia Merrill, '18; Clarice Merriman* (Mrs. Alfred Smith), '11; Anna Miller* (Mrs. Joseph Korda), '17; Henrietta A. Milliken (Mrs. O. H. Fellows), '76; Lois Mills,* '15; Eoline Monson (Mrs. Harry E. Wilson), '12; Yvonne Montpelier,* '12; Helen Moody, '09; Mary A. Moody (Mrs. H. L. Orrman), '76; Mollie F. Moore (Mrs. L. E. Willard), '06; Mrs. Walter B. Moore,* '15; Loretta Moran* (Mrs. Joseph B. Kahill), '11; Ella W. Morgan, '90; Mrs. Walter W. Morong, '01; Alice Morrison, '08; Jennie R. Morse, '74; Clara E. Munger, '72; Emma F. Munger (Mrs. Horace Parker), '72; Helen E. Nash (Mrs. Frank E. Sleeper), '80; Mrs. Rupert Neily,* '20; Helen Nelson,* '17; Julia Edwards Noyes,* '93; Verna Noyes, '14; Mary E. O'Brion, '78; Olive L. O'Dea, '10; Marguerite Ogden,* '00; Mrs. James B. O'Neill, '95; Beatrice B. Orr, '10; Mrs. Elizabeth Latham Otis,* '17; Clara Pancoast, '03; Mrs. LeClaire Parmenter,* '19; Emily Parsons,* '20; Catherine Patrick,* '10; Lucy E. Pennell, '90; Alice L. Philbrook,* '81; Mrs. Mary Hill Pierce, '75; Charlotte Pike (Mrs. Charlotte P. Lowell), '11; Mrs. Cora F. Pike, '92; Harriet Pike (Mrs. Hartman Butler), '80; Elizabeth Pinkham (Mrs. Philip Brown), '17; Ida May Pinkham (Mrs. Edgar K. Wilson), '01; Rebecca E. Poole* (Mrs. Robert H. W. Lord), '07; Mrs. G. C. Porcher, '12; Florence Prescott, '97; Bernice M. Preston,* '93; Annie E. Proctor, '99; Helen M. Randall, '85; Lois Reardon, '15; Henrietta D. Rice,* '89; Katherine M. Ricker (Mrs. Matthew Keenan), '90; Edith Robertson (Mrs. George Jones), '95; Mary Robinson (Mrs. Louis Hills), '00; Mildred Rogers, '97; Mrs. Cara Baxter Runciman,* '20; Agnes Russell, '00; Pauline D. Sargent, '99; Florence A. Sawyer (Mrs. Hiram N. Cushman), '04; Mary Sawyer, '06; Alice C. Scammon (Mrs. Charles R. Parker), '83; Mrs. J. H. Seidel, '14; Mary A. Seiders,* '96; Mrs. Charles Shattuck, '08; Harriet A. Shaw, '77; Mildred Shaw, '13; Elizabeth C. Shirley, '85; Ruth Sisson, '15; Ethelynde S. Smith, '11; Mrs. Fred Smith, '13; Mrs. Edward H. Snow,* '10; Lillian Soule (Mrs. Louis Bodin), '10; Helene Sparrow (Mrs. Helen E. Clarke), '73; Mrs. Samuel McC. Stanton, '18; Mrs. Wentworth Steph-

enson; Athene Sterling (Mrs. N. Ward Thompson), '08; Irene Sterling, '08; Mrs. Frederick J. Stevens* (Mrs. James S. Dickerson), '94; Louise S. Stevenson,* '04; Bertha Steward* (Mrs. Joseph W. Whitney), '98; Florence E. Stinchfield (Mrs. Hoyt), '93; Gladys Stinson* (Mrs. Wallace Cook), '14; Anna Stockbridge,* '78; Mary Sturdivant, '15; C. Cawthorn Swallow, '73; Marcia B. Swan, '72; Ida K. Tarbox, '83; Julia St. Felix Thom (Mrs. Sidney W. Thaxter), '78; Susan A. Thomas, '83; Dorothea Thomes (Mrs. Frederick W. Banks), '01; May Thompson (Mrs. William Green), '92; Mrs. Samuel S. Thompson, '10; Mrs. William N. Todd, '10; Florence Topliff (Mrs. James G. Wallace), '08; Edith C. Trickey,* '95; Mrs. Ernest True, '95; Ruth Tucker (Mrs. Leon Haines), '14; Mrs. John Hupper Turner, '08; Ruth Turner (Mrs. Robert Rafter), '10; Mary E. Twigg, '96; Rose Tyler* (Mrs. Maynard Bird), '06; Mrs. Luther P. Vaill, '10; Clementine Varney (Mrs. H. G. Huber), '96; Lois Wasson,* '19; Bertha S. Webb (Mrs. Leonard Paine), '85; Edna Webb* (Mrs. Latham True), '95; Clara E. Webster (Mrs. Leroy L. Hight), '83; Ellen M. Webster (Mrs. L. H. Hallock), '79; Marion R. Weeks, '93; Mrs. George M. Whibley,* '15; Arolyn White,* '18; Mrs. Elise Fellows White,* '14; Mrs. Evelyn D. White, '96; Mrs. Robert Treat Whitehouse,* '94; Margaret V. Wildes* (Mrs. James H. Craven), '92; Anna C. Willey, '75; Myra Williams, '95; Margaret Wilson* (Mrs. M. A. Johnson), '09; Sue Winchell* (Mrs. Charles T. Burnett), '98; Alice Wood,* '87; Ethel A. Woodbury (Mrs. Albion Merrill), '95; Florian Woodbury (Mrs. Carleton Green), '10; Helen Yorke, '13.

Since its Golden Anniversary year the following have joined the Rossini Club:

Pianists: Mrs. Maude Huston Haines, Zilphaetta Butterfield, Arline Burnham, Margaret McDuffie, Birdie Cohen, Sadie E. Albling, Helen L. Bradbury, Mildred Corey, Mrs. Leah Peterson, Lillian Wolfenberger, Mrs. Robert DeMerritt, Frances Donnell, Tillie Kaplan, Marion Kelly, Simonne LeSieur, Martha McAdams, Phyllis Mosman, Muriel Smith, Virginia Sweetser, Eleanor Carter, Leah Commeau, Ruth Ellen Dodds, Ruth May Gerry, Florence Towle, Mrs. Alice Hay.

Vocalists: Mrs. William T. Kuschke, Mrs. Harry Seaford, Avis Lamb, Marian Randall Dyer, Mrs. Floyd Richards, Ursula Johnston, Doris McCausland, Helen Ward, Gladys Russell Cook, Mrs. Sadie H. Nissen, Mrs. Lucille Potter Lavyn, Marion W. Theis, Evelyn B. Carroll, May Korb Cronham.

JULIA EDWARDS NOYES, PRESIDENT OF THE PORTLAND ROSSINI CLUB SINCE 1917, AND OF THE MAINE FEDERATION OF MUSIC CLUBS SINCE 1926.

Violinists: Emily Eldridge, Lillian Webber, Hilda Baker, Lillian Talbot, Dorothy Jones, Lois Pillsbury.

Cellists: Mrs. Marie Camara and Elizabeth Chevalier.

Those who have been elected to honorary membership of the Portland Rossini Club have been: Ira Berry, William H. Dennett, Hermann Kotzschmar, George W. Marston, Samuel H. Stevens, Horatio N. Jose, Mrs. Horatio N. Jose (Harriett Cammett),

Mrs. George L. Andrews, Mrs. Samuel E. Spring, Ella C. Lewis, Lucy Nichols Blanchard, Mrs. Theodore H. Johnson, Alice L. Philbrook, Mrs. Joseph P. Thompson, Mrs. Abiel M. Smith, Alice Wood, Mrs. Nathan Webb, Mrs. Cyrus H. Farley, Mrs. Ellen B. Littlefield, Harriet S. McCobb, Mrs. Josiah Pierce, Mrs. Stanley Pullen, Mrs. David W. Snow, Anna Stockbridge and Mrs. Latham True.

The officers of the Rossini Club, 1871-1928, were Mrs. Edward M. Rand, 1917-1920, Honorary President; Mrs. William Henry Dennett, 1869-1870; Mrs. Harriet N. Wetherbee (Mrs. Horatio N. Jose), 1870-1891; Mrs. Edward M. Rand, 1891-1917; Julia E. Noyes, 1917-1928, Presidents.

Mrs. Emily K. Brown, 1869-1874; Sarah E. Ware, 1874-1876; Elizabeth W. Dyer, 1876-1880; Mrs. Abiel M. Smith (née Elizabeth W. Dyer), 1880-1891; Mrs. Frank E. Allen, 1891-1896; Mrs. Abiel M. Smith, 1896-1909; Mrs. Latham True (née Edna Webb), 1909-1916; Julia E. Noyes, 1916-1917; Mrs. Frederick H. Palmer (née Florence G. Knight), 1917-1924; Mrs. Charles Dana Barrows, 1922-1924; Marguerite Ogden, 1925-1928; Henrietta D. Rice, 1925-1928, Vice Presidents.

Harriet S. McCobb, 1869-1872; Anna W. Woodbury, 1872-1873; Sarah E. Ware, 1873-1874; Henrietta Lewis, 1874-1876; Mary S. McCobb, 1876-1878; Lucy N. Blanchard, 1878-1887; Henrietta Lewis, 1887-Dec., 1888; Lucy N. Blanchard, Dec., 1888-1893, Secretaries.

Mrs. Herbert Payson, 1893-1894; Margaret B. Davis, 1894-1895; Mrs. Ellen B. Littlefield, 1895-1897; Edith C. Trickey, 1897-1899; Mrs. Frederic J. Stevens, 1899-1901; Alice Wood, 1901-1904; Dorothea Thomes, 1904-1910; Mrs. Frederic J. Stevens (Mrs. Frederick A. Tompson), 1910-1917; Mrs. Robert H. W. Lord, 1917-1920; Mrs. Latham True, 1920-1921; Henrietta D. Rice, 1921-1925; Mrs. Charles K. Fenderson, 1925-1926; Mrs. Josiah H. Johnson, 1926-1928, Recording Secretaries.

Lucy N. Blanchard, 1893-Jan., 1907; Marguerite Ogden, Jan., 1907-1925; Mrs. Harold D. Johnson, 1925-1927; Mrs. Earle C. Rundlette, 1927-1928, Corresponding Secretaries.

Mrs. Elizabeth C. Allen, 1869-1871; Mrs. Emily K. Rand, 1871-1891; Alice L. Philbrook, 1891-1907; Mary A. Seiders, 1907-1928, Treasurers.

Elizabeth S. Jones, 1872-1874; Mrs. Janie N. Thompson, 1874-1883; Mrs. Mary T. Denison, 1883, 1887; Mrs. Janie N. Thompson, 1887-1904; Louise H. Armstrong, 1904-1928, Librarians.

The club, in its early days, had a piano quartette composed of Mrs. Frank E. Allen, Mrs. Joseph P. Thompson, Mrs. Abiel M. Smith and Mrs. Theodore Johnson.

Later, a regularly organized piano quartette was composed of Alice Philbrook, Marion Weeks, Helen Lamson and Mary Alice Cobb.

Edith Trickey, Marion Fobes and Mary Seiders were among those who, as others dropped out, became members of this quartette.

The Rossini Club has always given a special program on the birthday of the composer of the Barber of Seville, and because Gioachino Antonio Rossini was born on that day which recurs but once every four years in the calendar, it has come to be looked forward to by the members as a quadrennial event of no small importance.

This has been generally observed by an elaborate evening concert, sometimes complimentary to the friends of the club, and at other times open to the public.

The fact that the Rossini Club is the oldest of its kind in America was established by Mrs. Theodore Thomas while making a survey of the Women's Musical Clubs in this country, in preparation for the Convention of Women's Amateur Musical Clubs at the World's Fair, Chicago, 1893.

To this convention four delegates were chosen to represent the Rossini Club. They were Mrs. Emily Kelley Rand, President of the club; Florence Knight, soprano; Katherine Ricker, contralto; and Alice L. Philbrook, pianist.

Because of its remarkable record this Maine club was named the first of the list of clubs recommended for diplomas of Special Honor by the Bureau of Music, Theodore Thomas, Musical Director, and the Expert Jury of the World's Columbian Exposition.

Of the individuals recommended for special diplomas for the most artistic performance of the whole convention, but four names were mentioned. Two of these were Florence Knight and Katherine Ricker, of the Rossini Club. Thus were new laurels added to this historic organization.

In the nineties the limit of active memberships was increased to fifty musicians, each of whom should "contribute her part to the program, as often as required by the executive committee," though provision was made in the by-laws for substitute performers. Those engaged in the study of music were then first admitted as student-members when elected by the Executive Committee. The requirements were that they should be not less than sixteen years of age and must be recommended by a teacher. Later the limit of active membership was increased to seventy-five.

Student members then, as now, enjoyed all the privileges of the club — except the right to vote — were expected to perform twice each season before the active and student members, only, and were admitted to the artists' recitals at half price.

Intermittently the Rossini Club has had a chorus composed of some of its most interested members, and among the chorus directors have been Mrs. Evelyn Day White, Arthur S. Hyde, Mrs. Gilman Davis, Albert W. Snow of Boston, Llewellyn B. Cain and Mrs. James A. McFaul.

Since 1926 the chorus has been directed by Mrs. Marion W. Theis.

In 1928, from among the club's most cultured members, the Rossini Vocal Trio was organized, with Avis Lamb, coloratura soprano; Mrs. Evelyn Badger Carroll, contralto; and Mrs. Marion Wentworth Theis, mezzo contralto. Susan G. Coffin was chosen vocal coach and accompanist.

In 1923 an instrumental group which was first known as the Rossini Club Orchestra was organized from among the talented instrumentalists in the club by Mrs. Foster L. Haviland. The personnel and instrumentation of this aggregation which later adopted the name of the Rossini Orchestral Ensemble was, in 1928, as follows:

*Violins,* Lillian Talbot, Lois Pillsbury, Dorothy Jones, Eleanor Willis, Molly Armstrong, Elizabeth Harriman, Ila Carr, Margaret Gerrish, Isabel Pease, Grace Gifford, Agnes Mannette, Frances Stimson, Thelma Latham, Janet Kennedy; *Viola,* Prudence Burke; *Cellos,* Katherine Hatch, Edith Lowell, Beatrice Pennell, Lillian Schwenke, Reta Pates, Valeria Carrignan; *Double Bass,* Marjorie Hodgkins; *Clarinets,* Ethel Edwards, Marjorie Applebee; *Flute,* Inez Blaisdell; *Trumpet,* Etta Reed Sheehan; *Trombone,* Marion Schwenke; *Percussion,* Barbara Corbett; *Harps,* Marguerite Ogden, Grace Tibbetts; *Pianos,* Gertrude Buxton, Mrs. Mae F. Haviland, Leader.

During the five year interim, among those who, at one time or another,

were members of the ensemble were:

Adele Belchner, Mrs. Maida Brown, Beatrice Bryant, Mrs. Marie Camara, Elizabeth Chevalier, Mildred Dugan, Emily Eldridge, Grace Gifford, Marguerite Girouard, Victoria Grey, Augusta Healy, Veronica Hebert, Helen Kelley, Anna Korda, Mrs. Marion Priestly Horan, Mrs. M. A. Johnson, Mollie Jones, Mrs. Raymond Moore, Florence M. Parker, Gladys Parlin, Virginia Ripley, Helen Spear, and Lillian Webber.

Among those who have acted as Musical Directors of the club have been Mrs. Herbert Payson, Alice Philbrook, Mary G. Jordan and Lillian Jordan.

During the season of 1920-21 the Portland Rossini Club joined the National Federation of Music Clubs.

In the season of 1925-26 the Portland Rossini Club sent two of its members, the President, Julia Edwards Noyes, and Mary A. Seiders, as delegates to the National Federation of Music Clubs held at Portland, Oregon; and in this season it established a scholarship fund to be known as the Emily K. Rand Memorial Scholarship to help worthy music students.

In 1926-27 the Emily K. Rand Memorial Scholarships were awarded to Loretta LaRochelle, pianist; Avis Lamb, vocalist; and Emily Eldridge, violinist. Personality, perserverance, conscientious effort and love of the art, were contributing factors in arriving at the final decision.

There were but two awards in the season of 1927-28. Loretta LaRochelle was again one of the winners and Lois Pillsbury, violinist, won the other award.

Other activities of this club have been the furnishing of music to the Children's Hospital and other institutions in the city, participation in the programs of National Music Week, assisting stores and factories in the development of music among their employees and the endeavor to establish credits in the Portland schools for music studied under private teachers.

Perhaps no greater tribute has ever been paid a musical organization than that of Thomas E. Calvert in his paper on Music read before the club on the occasion of its fiftieth anniversary, in which he said, "For half a century the Rossini Club has ministered to pure aesthetic pleasure in the serious contemplation of beauty — beauty in music. It has been an inspiration, a solace and a joy not only to its own members, but to generations of music lovers in this city."

The Rossini Club of Portland was one of the very first to recognize the service which may be rendered promising young students of music by giving them opportunity to appear publicly in recital and concert. It has brought to Portland not a few noteworthy artists and groups of musicians who have presented rare programs of music in their concert hall and has thereby done much to create and maintain a desire for music in the classic forms among the people of Maine. Its aims have always been of the best and, by its example, it has inspired in other musical clubs in the State and in the country a desire to attain to and maintain the Rossini standard. May it live a century that it may continue in its encouragement to the ambitions of the youth of the State; may it never lower its ensign in order to satisfy the demands of those who crave only ephemeral music that can never prove to be more than the fad of a day; and may its members ever realize that they are a part of

"the great music of Creation's heart"

and

"Know themselves among the messengers of art."

*The Mozart Club of Portland*

One of the older local musical clubs in the State was the Mozart Club of Portland, which was in existence as early as 1859, and which received its name from the composer of the first work that its members took up for study—Mozart's "Twelfth Mass." The membership was composed of pupils of Samuel Thurston, who met weekly for the practice of opera choruses, glees and other concerted music, though some attention was given to solo work. The society gave a few concerts which were well received and presented the first operetta given by amateurs in Portland, "The Haymakers," by George F. Root. The scenery was painted expressly for this production which was presented in Deering Hall, which then stood on the site later occupied by the Fidelity Trust Company. Mr. Thurston conducted and Mrs. Thurston presided at the piano.

The operetta was so successful that it was repeated numerous times in Portland and in other cities of Maine.

Among those who took leading parts in the several performances of the opera were Vesta Atwood and Louise Ilsley, sopranos; Hattie Eaton and Sarah Bennison, contraltos; John Morgan, tenor; George Leavitt, baritone; and Arthur Mears and Stephen Johnson, basses. Mr. Morgan made his debut on this occasion.

*The Portland Musical Association*

The Portland Musical Association, the objects of which, as announced, were "For improvement in vocal music," was one of the old societies in which Samuel Thurston and John L. Shaw were the musical directors. Meetings were held twice each week during the winter months.

This should not be confounded with The Musical Club which was another society organized in 1873 and which was composed entirely of young ladies whose club was founded "on a basis something like that of the Rossini Club."

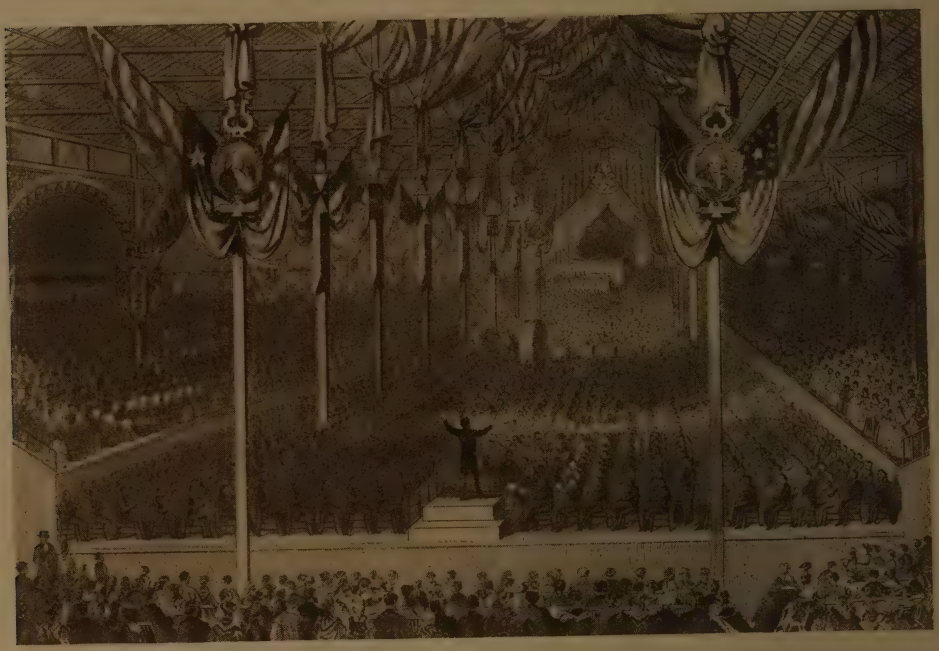
Music has at times been put to strange uses. On January 23, 1860, a concert was given in Portland "in aid of a fund to defray the expenses in the trial of John W. Moody," who had been, as the papers stated, "convicted in England of a high crime (which it is equally well known has palliating circumstances)" and who had been sentenced to penal servitude for life. His excellent record, as to character, was extolled, and the editor made an appeal to the people of Portland, in which he urged, "Let the hall be thronged, so that we shall afford the renewed testimony to our unfortunate townsman of the sympathy of his fellow citizens to cheer him in his dreary imprisonment."

In 1866 the Portland Musical Association presented Haydn's "Imperial Mass in D," with an orchestra assisting, for the benefit of a Portland citizen who was "suffering from disease and destitution in a land of strangers."

In the seventies two concerts were given in Bridgton to raise money to buy a hearse.

*The Polyphonic Club of Portland*

Portland had a Polyphonic Club in the late sixties. Its membership was composed entirely of church singers of the city. Its most conspicuous undertaking was the production of George W. Marston's comic opera, "Don Bobo," at Deering Hall in the spring of 1866. On this occasion the soloists were Dr. S. C. Fernald, Otto Burnham, John Morgan, Mrs. Mabel Bates Burnham and Sarah Ware. Two performances were given. The first for one of Port-



THE NATIONAL PEACE JUBILEE CONCERT (BOSTON, 1869), IN WHICH MORE THAN TWO HUNDRED MAINE SINGERS PARTICIPATED. FROM AN OLD STEEL ENGRAVING BY J. W. WATTS.

land's charities, known as the R. F. Society, in "Aid of Freedom," on March fourteenth, and the second for the benefit of the composer about ten days later. There was no orchestra. Mr. Marston played the piano accompaniment and it was said to have been a great success. The hall was crowded to capacity each night and the young vocalists covered themselves with glory.

### *Boston Peace Jubilee*

Perhaps the event which stands out most prominently in the remembrance of New England musicians who were a part of it was the Boston Peace Jubilee, in the month of June of 1869.

The proportions of this great musical occurrence were of such magnitude that it was necessary to erect a building especially for its performance, and a large and remarkable organ was constructed for the occasion.

So large was the hall that no ordinary soloist could be properly heard by the audience, and, to overcome this, about thirty of America's finest vocalists united in singing the solo parts. These were designated as, "the bouquet of artists," and among these was one Maine singer, Flora Barry.

Adelaide Phillips and Parepa Rosa were the vocalists who sang alone but theirs were voices of great power and compass.

From the great chorus, every member of which had to submit to a vocal try-out before being allowed to participate, about fifty of the most accomplished were chosen as leaders of the chorus, and among these were Otto Burnham, his wife, Mabel Bates Burnham, of Portland and Mrs. Louise Ly-

ford Marriner, a native of Waterville.

Nearly all the countries in the civilized world sent their best bands to take part in this great Jubilee. Some of these were superb.

Germany sent two of her most popular composers, who conducted the performances of some of their own compositions, one of whom was the famous Johanna Strauss.

"The great and only" Patrick S. Gilmore was the organizer of this World Festival and the conductor of the mighty aggregation of musicians. Everything was on a magnificent scale. There were twenty thousand performers.

Eight hundred vocal organizations were invited to send their choruses to take part in this gargantuan affair. An orchestra of five hundred performers played the "William Tell" Overture; and the obligato of the introductory overture on the opening day, ordinarily played by one performer, was performed by two hundred violinists.

Mayerbeer's "Coronation March" was played with a full band of one thousand instruments.

The scene from "Il Trovatore," introducing the "Anvil Chorus," was brought out by the grand chorus, the orchestra of five hundred performers, the band of one thousand, the immense organ, and several drum corps, and was supplemented by the firing of artillery just outside the building, and the ringing of the city's bells by electricity, while the anvil accompaniment was performed by one hundred members of the Boston Fire Department, who had been especially rehearsed for the event. The effect was almost overwhelming. The audience numbered nearly thirty thousand, and with the aggregate of performers was said to have been the largest assemblage of musicians the world has ever witnessed.

FLORA BARRY (BORN, PARIS, MAINE), FAMOUS ORATORIO CONTRALTO AND ONE OF THE "BOUQUET OF ARTISTS" AT THE BOSTON PEACE JUBILEE IN 1869. FROM A PORTRAIT MADE IN THAT YEAR.

Maine was well represented at this great and inspiring gathering: Portland, by members of the Haydn Association, M. N. Rich, President, and Hermann Kotzschmar, Musical Director; Lewiston, by the Androscoggin Musical Society, A. D. Lockwood, President, and Seth Sumner, Director; Damariscotta and Rockland, by members of the Knox and Lincoln Musical Association and the Rossini Club of Damariscotta, J. J. Bulfinch, President, and G. M. Thurlow, Director; Farmington, by the Farmington Choral Society, C. A. Allen, President and Director; Augusta, by the Augusta Choral Society, George Weeks, President, and Waldemar Malmene, Director; Saco by the Saco Peace Festival Chorus, F. N. Hodgdon, President, and G.

G. Additon, Director; and Bangor, by the Penobscot Musical Association, Rev. S. P. Fay, President, and Frederic S. Davenport, Director.

In all there were about two hundred and seventy singers who went from Maine to participate in the performance of this national peace jubilee, besides many native sons and daughters, listed as singers from other states, who took active part in it.

### *Arion Club*

The Arion Club, organized in Portland by John L. Shaw, in 1870, was a singing association made up entirely of men and numbered about forty active members. They gave a number of concerts and sang on many occasions, "highly to the satisfaction of those present." The music sung by them consisted of choruses selected from favorite German composers. Samuel Thurston was, for a number of years, conductor of the Arion Club, which was in existence as late as 1875. Among those who assisted as soloists at the Arion Concerts were Charles H. McLellan of Bath, vocalist; J. Dwyer, clarinetist; W. R. Carlton, baritone horn; and Annie J. Leavitt, vocalist.

### *The Kreutzer Club of Portland*

The Kreutzer Club was organized in 1870 and became one of the most promising of Portland's musical associations. It gave excellent entertainments of a miscellaneous character and continued successfully as an active musical organization for more than five years.

In 1871 James Ellison was its President; W. Sylvester Beckett, Vice President; Ira C. Stockbridge, Treasurer and Secretary; and John Morgan, Musical Director.

Mr. Ellison continued to be its President until 1875 when A. E. Webb was elected to that office.

From 1873 to 1875 its other officers were Charles Pearce, Vice President; Frank Coffin, Treasurer; Fred Tukey, Librarian; Ira Stockbridge, William H. Stockbridge and William Howard, Executive Committee; and W. H. Dennett, Conductor.

### *The Portland English Glee Club*

In 1877 the Portland English Glee Club, which was established by John L. Shaw and Samuel Thurston, had a membership composed of ladies and gentlemen to the number of about forty. This association gave several acceptable concerts. John Morgan was its Musical Director.

### *The Weber Club of Portland*

The Weber Club of Portland was organized at the home of David Page Perkins in Portland, on March 2, 1880, when there were present the four who became charter members of the club, John Morgan, James Watts, William C. Lambert and D. Page Perkins. Before the end of the year thirteen new members, all of whom sang in Portland churches or other musical organizations, were admitted. These were John Morgan, conductor of the Williston Choir; James Watts, conductor, William Kelley, basso, J. B. Crisham, tenor, and Thomas Donnelly, bass, all of the St. Dominic's Choir; H. L. Houghton, tenor, of the Chestnut Street; Henry W. Pratt, bass, of the St. Stephen's; Carl F. A. Weber, tenor, of the New Jerusalem; Frank W. Shaw, tenor, of the India Street; C. M. C. Pratt, of the Free Street; T. J. Somers, basso, of the Cathedral of the Immaculate Conception; a Mr. McMunn from St. Joseph's, Boston; William C. Lambert and F. A. Edwards, formerly of the Payson Memorial Choir; D. Page Per-

A GROUP OF REPRESENTATIVE PORTLAND MUSICIANS IN 1870, ALL OF WHOM WERE MEMBERS OF THE KREUTZER CLUB OF PORTLAND. LEFT TO RIGHT, STANDING: WILLIAM HOWARD, CHARLES LIBBY, A. D. PEARSON, FRED TUKEY, W. SYLVESTER BECKETT, ALBERT DENNETT. SITTING: JAMES R. ELLISON, CASSIUS M. C. PRATT, FRANK COFFIN, IRA STOCKBRIDGE, WILLIAM H. STOCKBRIDGE, ALBERT WEBB, JOHN MORGAN.

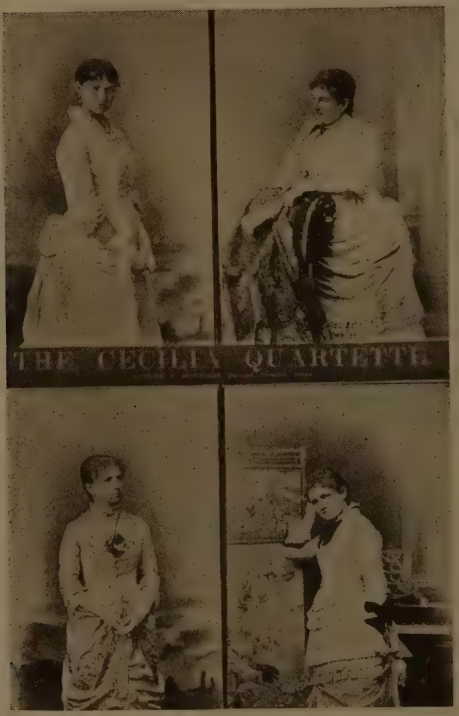
kins, tenor, and George A. Thomas, basso, of the Haydn Association, and Fred S. Sanford, baritone, of the Cumberland Male Quartette. John Morgan was the conductor of the club from 1880 until 1890 from which date until the disbanding of the club in September, 1892, Hermann Kotzschmar was the conductor and Carl F. A. Webber was the assistant conductor.

Others who joined after the year 1880 were: John D. Johnson, H. R. Fling, W. E. Holden, George C. Gowen, H. G. Parkman, Charles E. Baker, Fred E. Dow, Paul J. Lidback, Dorville Libby, Jr., George W. Tennant, F. H. Little, C. J. Stetson, H. G. Pearson, pianist, J. O. Burke, J. H. Montgomery, William P. Goss, Frank C. Bibber, J. E. Leighton, W. H. F. Emery, Charles Barbour, Arthur N. Dennis, Fred Senter, George H. Curtis, John E. Fisher, Frank Jones, Frank L. Gray, George W. Cooper and George Montgomery.

The Weber Club, for twelve years, was the leading Men's Singing Club in the State of Maine. They gave many successful concerts in Portland and in neighboring towns and cities.

Because of the prominence in musical circles of Carl F. A. Weber, who for a part of the time was President of the Weber Club, many Portland people were under the impression that the society took its name from him; but in reality, this society was named after Karl Maria von Weber, the great German composer.

Henry L. Houghton was the first




THE CECILIA QUARTETTE OF PORTLAND. LEFT TO RIGHT, UPPER ROW: NETTIE A. MILLIKEN, BELLE BARTLETT; LOWER ROW: JENNIE KING MORRISON, MARGARET BRYANT.

President of the club; D. Page Perkins was the Secretary and Treasurer; John Morgan was the Conductor and John B. Coyle, Hermann Kotzschmar, Charles D. Clark and John P. Welch were honorary members.

Other Presidents were, Carl F. A. Weber, 1885-1886; F. H. Little, 1886-1888; Fred E. Dow, 1889-1890; and F. E. Bickford, 1891-1892.

### *The Portland Choral Union*

The Portland Choral Union, which was organized in 1875, was composed of singers belonging to the India Street Church Choir. They gave a number of successful concerts and were coached by Charles E. Hodgkins. There were forty voices in the chorus, and the orchestra was composed of six pieces.

### *The Cecilia Quartette of Portland*

The "Cecilia" Quartette of Portland, a very successful ladies' quartette, whose members had been chosen from the best church choirs in the city, was formed in 1881.

Nettie A. Milliken, of the First Parish Church Choir, was first soprano; Belle Bartlett, of the High Street Church Choir, was second soprano; Margaret Bryant, of the Free Street Church Choir, was first alto; Jennie K. Morrison, of the First Parish Church Choir, was second alto; and Harvey Murray, who was then organist at the Williston Church, was the accompanist. A. B. Morrison was the manager of the quartette.

Later, the "Cecilian Ladies' Quartette" came into existence with the following personnel: Elizabeth Brown, first soprano; Alice Sawyer, second soprano; Nettie A. Morrison, first alto; and Jennie King Morrison, second alto.

Both the Cecilia Quartette and the Cecilian Ladies' Quartette gave many concerts. The latter toured the country successfully with Karl Marshall, while under the name of The Cecilian-White Company, when this quartette was made up of Elizabeth Brown, Jennie King Bragdon, Edwina Richardson and Alice Sawyer.

At the World's Columbian Exposition the quartette was accorded the honor of a special resolution adopted by vote of the Board of Lady Managers of the Commission.

### *Portland Ancient Harmony Society*

The membership of the Portland Ancient Harmony Society, which came into existence soon after the close of the Civil War, was made up largely of

singers who, for various reasons, were not able to undertake the study of the classical oratorio. They therefore contented themselves for the most part with the study of the simpler forms and gave entertainments at which they sang from old psalm tune books, selections that were in evidence in the thirties. One of the most ambitious feats of the society was the performance of Belshazzar's Feast in the City Hall, Portland, in March, 1872.

### *Old Portland Orchestral Society*

The old Portland Orchestral Society was organized in 1852 for "improvement in instrumental music." Its first officers were Thomas Wright, President; Benjamin Tukey, Vice President; George M. Howe, Secretary; George A. Churchill, Conductor; Charles P. Carlton, Librarian; Benjamin Tukey and Charles G. Richards, Investigating Committee.

### *Ardon Coombs' Orchestras*

Chamber Music has always had its little coterie of devotees among Maine musicians who played, just for the love of it, and in Portland, Ardon Coombs' Orchestra, as it was called, was a conspicuous example of this type of musical aggregation.

Ardon W. Coombs, for many years a well-known lawyer in Portland, was a pioneer in Chamber Music in Maine. Though self-taught, he was a talented violinist and played with excellent style and finish and was considered by other musicians as the most accomplished amateur violinist in Portland in his day. In the seventies Mr. Coombs associated himself with other music lovers and held regular rehearsals of chamber music in his Vaughan Street home.

The first combination was made up of Mr. Coombs, violin; Phineas Varnum, violoncello; Alonzo Millett, flute; and Charles Foye, piano. These were all men of exceptional musical ability. Mr. Varnum had been cellist in one or more of the large metropolitan orchestras. About 1875 or 1876 Mr. Varnum was succeeded by Dr. Alger French; Mr. Millett by Charles H. Tolman; and Mr. Foye by Walter S. Smith, Mrs. Abiel Smith (mother of Mr. Smith), and Julia N. Gosse, in succession. Mrs. Smith continued to play for this organization for a number of years, and, in fact, served as pianist for the longest period of any.

In the nineties the quartette generally consisted of Mr. Coombs, Joseph Tyler, Mr. Tolman and Mrs. Gosse. Mr. Tyler had the misfortune to meet with an irreparable injury to his hand and Charles Dickey then became violoncellist of the orchestra. Messrs. Coombs, Dickey, Tolman and Hill continued to play together until Mr. Coombs' death, which occurred in 1914. Others who acted as pianists in the orchestra have been Hermann Kotzschmar, Harvey Murray, Mary Seiders, Mrs. Harry Verrill, George Thornton Edwards and Fred Lincoln Hill.

Mr. Coombs' library of music, consisting of arrangements from Beethoven and Mozart, symphonies and selections from the standard grand operas, besides many compositions for violin, flute, violoncello and piano, came into the possession of Mr. Tolman.

His quartette never gave a public performance, though, occasionally, an audience, numbering sometimes fifteen or twenty invited friends, were allowed to attend the rehearsals. The playing of the quartette is said to have "reached a higher plane of excellence than the modesty of its members ever claimed for it."

Mr. Coombs was such an enthusiastic advocate of Chamber Music that

for many years he had two orchestras playing at his house each week. One of these orchestras consisted of Mr. Coombs, violin; Charles Richards, second violin; Frank Prince, viola; Lyman Batchelder, violoncello; and Mr. Tolman, flute. This ensemble played for the most part arrangements of symphonies and other works in which the flute was given the difficult obligato and solo parts.

On several occasions notable musicians played in this orchestra. Among these were Thomas Ryan, famous clarinetist and performer on the viola, and Wulf Fries, the celebrated cellist. Both Mr. Ryan and Mr. Fries were veteran members of the old Mendelssohn Quintette Club of Boston.

Mr. Fries, whose summer home was located at Blue Hill, Maine, became so interested that as each Spring and Fall came around, he arranged to stop over on his way to or from Blue Hill to play for an evening in Mr. Coombs' orchestra.

### *The Schumann Club of Portland*

The Schumann Club, which was in existence of 1876, was another singing society that was functioning in this period. Its officers in the Centennial Year were, D. W. Snow, President; B. T. McKellan, Vice President; H. C. Eaton, Treasurer; and J. H. O'Donnell, Secretary.

It met regularly for the study of classical music. Hermann Kotzschmar was the musical director of the club.

### *Orpheus Symphony Club*

About 1876 the Orpheus Symphony Club was formed in Portland. Its membership was composed of amateurs in instrumental music. H. L. Moxcey was its President, Arthur D. Morse, its Secretary-Treasurer and F. L. Moseley, its Librarian. Johann Gottlieb Friedrich ter Linden was the musical director of this organization which consisted of twenty members, all of whom were his pupils.

"Fred" ter Linden, as he preferred to be called by his friends, was the first to play the saxophone in America, although there have been others who have laid claim to that distinction. He instructed his charming blonde niece, Louisa, on that instrument so that she made an early sensation as the first woman saxophonist in the United States. He was a very good violinist, was a member of Chandler's Quadrille Band and played in the Cornet Band on occasion. He gave two concerts in Portland City Hall at each of which a trio played Beethoven selections successfully. Lyman A. Batchelder was cellist and Dr. James A. Spalding was the pianist. Ter Linden composed, and dedicated to Dr. Spalding, a set of "Casco Bay Waltzes" which were very melodious and arranged them for stringed orchestra. He also composed an overture for brasses after the florid style of Rossini, and a dirge, or funeral march, "Hodie mihi cras tibi."

### *Portland Philharmonic Orchestral Society*

Several attempts to organize philharmonic and symphony orchestras have been made in Portland, but none have continued for a long period.

One of the most successful, however, was the Philharmonic Orchestral Society. Its first officers, elected in January, 1882, as published in its by-laws, printed in that year, were: Ardon W. Coombs, President; D. H. Chandler, Vice President; Arthur D. Morse, Secretary-Treasurer; Hermann Kotzschmar, Director; Frank Burnham, Charles Grim-

mer and William F. Todd, Councillors; and H. L. Moxcey, Librarian.

Its members were: J. E. Aubrey, E. Aubrey, L. A. Bachelder, S. Bourne, Charles H. Bowen, Charles M. Brooks, A. E. Brown, Frank Burnham, Frank W. Buxton, Charles P. Carleton, William E. Chandler, D. H. Chandler, Frank L. Collins, Ardon W. Coombs, D. Davis, George C. Felt, A. W. French, E. M. Gammon, M. B. Gilbert, Charles Grimmer, Charles F. Jones, H. M. Jones, Louis M. Jones, E. A. Jordan, R. B. King, Hermann Kotzschmar, F. W. Leavitt, M. D. Maher, John Melia, F. Moore, Arthur D. Morse, H. L. Moxcey, Charles E. Pierce, L. S. Perry, Frank L. Prince, C. G. Richardson, William F. Todd, Joseph Tyler, Edward C. Webb, P. J. Willen, and F. H. Whipple.

Harry A. Duncan was conductor of the society for a time, and also its organist.

Among those who afterwards played with the Philharmonics were Frank H. Little, Charles Tolman and Dr. Walter S. Coleman.

### *Portland Philharmonic Orchestra*

The Philharmonic Orchestral Society was followed by the Philharmonic Orchestra organized September, 1888. The newer organization functioned for nearly six years.

Bates Torrey, for the greater period of its existence, was its leading spirit and its President, while A. D. Morse was Secretary. Its conductors were, first, Harry A. Duncan, and afterwards, W. E. Chandler.

### *Some Notable Quartettes*

During this period a number of quartettes, for concert work, were organized in Portland, and among these the most prominent were:—

The Haydn Quartette, Florence Knight, soprano; Katherine Ricker, contralto; William H. Stockbridge, tenor; Harry Merrill, bass, and Alice Philbrook, pianist.

The John L. Shaw Quartette, Nettie Milliken, soprano; Jennie King Morrison, contralto; William H. Stockbridge, tenor; John L. Shaw, bass; and Melville C. Milliken, pianist.

The Forest City Quartette, Mrs. C. K. Hawes, soprano; Margaret Bryant, contralto; William H. Stockbridge, tenor; John L. Shaw, bass; and Hattie N. Adams, pianist.

The Amphion Male Quartette, William P. Goss, first tenor; George W. Cooper, second tenor; William E. Holden, first bass; and Horace Perham, second bass.

The Stockbridge Quartette, Nellie Barker, soprano; Mrs. G. M. Cummings, contralto; William H. Stockbridge, tenor and James Watts, bass.

Later the Stockbridge Quartette was made up with Nettie Milliken, soprano; Mrs. Lewis A. Goudy, contralto; William H. Stockbridge, tenor; John B. Coyle, Jr., bass; and Albert E. Pennell, pianist.

Another organization known as the Amphion Quintette Club was composed of William Davy, John Morgan, William Chamberlain, and Fred Tukey, with Leafy Chandler, pianist. When it first made its appearance (1873), its vocalists formed a mixed quartette. Mrs. C. K. Hawes was the soprano; Alice Carle, contralto; John Morgan, tenor; Fred Tukey, bass; and Julia N. Gosse, pianist of the club.

An instrumental club formed at Woodfords Corner (Portland) in January, 1877, was composed of Granville M. Stevens, double bass; S. H. Stevens, E flat cornet; Elmer Boothby, 1st violin; P. Mosher, B flat cornet; and Dr. Alexander Parsons, violoncello.

THE PLEASANT HILL ORCHESTRA OF FALMOUTH. LEFT TO RIGHT, STANDING: E. L. COBB, C. H. TOLMAN, MRS. W. H. MERRILL, W. H. MERRILL, L. G. MILLIKEN; FRONT ROW, SITTING: F. A. MERRILL, FLORENCE LEACH, ETTA KNIGHT, L. A. BACHELDER, M. CATHERINE PATRICK.

Another instrumental club in Portland was the Artistes Quartette which appeared in concerts in the early eighties. Its members were Ada B. Kennard, Addie Jackson, W. H. Seward and Bertie Webb, violinist.

The Beethoven Club of Portland practiced chamber music and appeared in concert in Portland. Ardon W. Coombs was the leader and the other members were D. F. Davison, W. R. Carlton and Phineas Varnum.

The Portland Concert Company, in the eighties, gave concerts in a number of New England cities. The company was composed of Mrs. C. K. Hawes, Jennie King Morrison, Albert E. Pennell, and John L. Shaw, with Harvey Murray, accompanist. A. E. Pennell was the musical director.

An unnamed instrumental quintette, for some time, about 1865, met weekly at Falmouth Corner and rehearsed chamber music for the pleasure they derived from it. The members were Daniel Patrick, violin; Henry Prince, cello; Algernon Stevens, flute; Henry Waite, clarinet and Lyman A Batchelder, violoncello.

The Old Pleasant Hill Orchestra, later organized at Falmouth, consisted of Lyman A. Batchelder, Elbridge L. Cobb, William H. Merrill and his brother Fred A. Merrill, Charles H. Tolman, Lemuel G. Milliken, Catherine Patrick, Mrs. W. H. Merrill and Etta Knight who was pianist of the orchestra.

The Amphion Male Quartette of Norway, organized in 1874, did considerable concert work throughout Maine and in New Hampshire for nearly ten

years. From about 1877 to 1882, Mrs. Cora S. Briggs of Norway was the pianist. Silas H. Burnham was first tenor, Chester Howe, second tenor, George A. Briggs, baritone and Enoch Clement, bass.

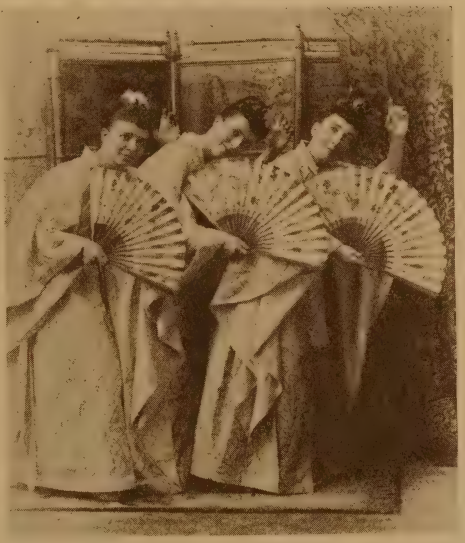
In 1874, John L. Shaw and H. L. Ellis leased the Old Fluent Hall, changed the name to the Portland Museum and opened a season of stock. In the company were J. A. Arnold, William H. Tiller, Clara Fisher and Blanche Ellerman. These sang together as the Portland Museum Quartette and became very popular with the theater patrons.

William Ihnenfeldt was the musical director and leader of the orchestra which was composed of German musicians. "The Bohemian Girl" was presented by the cast on the opening night. Several other operas were given by the company during that season.

After a time the original orchestra was succeeded by a local one which was made up of Charles Grimmer, leader and first violin; Frank W. Buxton, second violin; C. G. Richards, viola; E. A. Jordan, bass; E. B. Beckett, flute; W. F. Todd, clarinet, and T. B. Davis, cornet. Frank Burnham and E. G. Pennell were among those who later played in this orchestra.

An amateur opera, "Cupid," written by Walter Goold, organist of St. Luke's Cathedral, was produced at the Old Museum, which had come to be known as Fannie Marsh's Theater, in 1878 by the Warwick Club. It was announced as an "opera bouffe" and all the parts were taken by men. Four presentations were given. The principals were E. E. Elder, E. L. Bridge, Frank Curtis, Dr. S. C. Fernald and Frank Parker.

"Pinafore" was produced at the Museum by local talent in 1879. The principals were Ilsley Noyes, Lewis E. Smith, F. H. Edwards, D. G. Pingree, E. G. Jackson, C. G. Burnham, Frank



AMATEUR OPERA IN PORTLAND IN THE EIGHTIES, "THREE LITTLE MAIDS FROM SCHOOL," FROM "THE MIKADO"; JENNIE KING MORRISON, FLORENCE KNIGHT, ANNA STOCKBRIDGE.

Parker, Annie Fowler, and Inez Hopkins. Mr. Parker, who had assumed the role of Genevieve, Queen of the Fairies, in "Cupid," played the part of Josephine in Sullivan's opera.

In May, 1888, a group of amateurs gave a successful performance of the "Pirates of Penzance" in Portland. Among the principals in the cast were Franklin C. Payson, David W. Snow, Harry M. Nickerson, H. T. Waterhouse, Frederick F. Talbot, Julia Stevens, Alice Wood, Florence Knight, Eliza Starr, and Harriet Randall. Walter Goold was the musical director, and Grimmer's Orchestra was in the pit.

One of the most successful amateur operas ever given in Portland was a production of "The Mikado" at about this time, in the old City Hall at the head of Exchange Street. Principals in the cast were Florence Knight, Katherine Ricker, Jennie King Morrison, Anna Stockbridge, Dr. Harry

M. Nickerson, Elliott Mitchell and Frank Pierce.

*Imperial Mandolin and Guitar Club*

One of the first Mandolin Clubs to be formed in Portland was the Imperial Mandolin and Guitar Club organized in November, 1886.

Frederick J. Ilsley was its leader for several years until 1893, when he was succeeded by G. W. Pennell. Mr. Pennell was Secretary of the Society in its early days, and later S. C. Barnum was elected to that office.

Other members of the organization were Sumner C. Varnum, Herbert Robinson, and Carl Davis. On its concert tours of the larger cities and towns of the State, Tommy Glynn was frequently the assisting artist.

"Chamber Concerts" in Portland were inaugurated by Samuel Thurston in about the Centennial year, when a series of six concerts were given in Muzzey's Hall, which had been rebuilt after the devastating holocaust of 1866 in which it had been destroyed. The managers of the course embraced the opportunity to present a large proportion of the best vocal and instrumental performers in the city. Hermann Kotzschmar was accompanist and solo pianist. The concerts were fairly supported and well received.

It was during the great fire of 1866 that the forty-three Portland Catholics, who attended the chapel which had been erected on the lot acquired for a site for the new Cathedral, saw their place of worship and convent, together with the uncompleted walls of their beautiful new church edifice, reduced to a smouldering ruin. They gathered in a sail loft on the waterfront to hear Mass and to sing Vespers until a temporary structure could be erected on their Chapel site.

Right Reverend David W. Bacon, the first bishop of Portland, brought teachers of music from Montreal when he founded an academy for girls in 1864, and introduced Sisters of Notre Dame of Montreal into the Diocese.

The academy building was located on the site later occupied by the Jefferson Theatre, which was purchased by Bishop Walsh, just before his death, to become a part of the Catholic Institute, a grammar and high school for boys. The Sisters of Notre Dame instructed the small number of children under their charge in the rudiments of vocal and instrumental music and taught them hymns for church and school use, as did the Sisters of Mercy who opened St. John's School in Bangor in 1865.

In 1873 the parochial schools of Portland were placed in charge of the Sisters of Mercy, many of whom are excellent musicians. These Sisters came to be established in the parochial schools in the principal cities of the State and in the state schools at the Indian Reservation at Oldtown, Pleasant Point (Eastport) and Dana's Point (Calais), and from the ranks of those, who, as children, were in their training, adult choirs have been selected for their churches.

Bishop Bacon was a zealous patron of the art of music. At the dedication of the Cathedral of the Immaculate Conception in 1869, Hermann Kotzschmar, at his request, formed from the best singers of the city, a choir numbering nearly fifty vocalists who sang Weber's "Mass in G" under the direction of W. H. Dennett with Mr. Kotzschmar at the organ.

Fifty years later, with organ and orchestra, at the celebration of the Golden Jubilee of the Cathedral, the same Mass was sung by the combined Catholic Choirs of Portland, when three thousand children from the parochial

THE AFTERNOON CHOIR OF THE SECOND PARISH CHURCH, PORTLAND, EACH MEMBER OF WHICH WAS A CONCERT ARTIST. LEFT TO RIGHT: WILLIAM H. STOCKBRIDGE, MRS. JENNIE KING MORRISON, JOHN B. COYLE, JR., MRS. WARREN CHASE, AND HERMANN KOTZSCHMAR. FROM A PHOTOGRAPH MADE IN 1888.

schools of the city and surrounding towns gathered at the Cathedral of the Immaculate Conception and sang the hymns of thanksgiving.

The first paid Catholic quartette choir was organized and sang in the Cathedral when Charles Libby was organist under Bishop Bacon, and was at that time pronounced one of the finest in the State. Its members were Sally Ellison, Nellie Barker, John Morgan and W. H. Dennett.

One of the most important events in the history of Catholic music in Maine was the installation in the Parochial School curricula for the study of Gregorian music, the liturgical chant of the Catholic Church, by the Right Reverend Louis S. Walsh, Bishop of Portland.

An event long remembered in Portland, was the singing by the school children of the city, on July 4, 1862, under the direction of Samuel Thurston. Tiers of seats about twenty feet in height had been erected on the westerly side of State Street in front of the residences of Hon. William Pitt Fessenden and Judge Ether Shepley. On these were seated two thousand children who had been selected from the Portland High School, Willis School and the several grammar and intermediate schools of the city, all waving small American flags and "blooming like June roses." On the highest seat stood a young lady, who impersonated the Goddess of Liberty, and about her were grouped thirty-four others, bearing shields on which were emblazoned the coats of arms of the States of the

Union. Accompanied by the Seventeenth Regiment Band, they sang patriotic songs inspiringly. An address was given by Hon. Israel Washburn, Governor of Maine. The evening paper declared it to be "the prettiest exhibition that had ever taken place in this state."

Prominent on concert programs, in Portland, in this period, other than the Haydn Concerts, were, Hattie Adams, Belle Bartlett, William S. Beckett, Clara Blanchard, Nellie Barker, Ellie L. Brackett, Elizabeth Brown, Margaret A. Bryant, Mabel Bates Burnham, Alice Carle, Charles E. Chase, Mrs. W. P. Chase, Eva Cleaves, Clara Cobb, John B. Coyle, Jr., Mrs. G. M. Cummings, Sarah M. Ellison, Alice Fairman, Nettie Milliken Fellows, Alice Gerry, Mrs. Lewis A. Goudy, Florence E. Grant, Mary Harking, Fannie C. Hawes, William H. Haskell, W. R. Howard, Fannie E. Jordan, Marietta King, Georgia May Latham, Annie Leavitt, Alice Leavitt, Mary E. Merrill, Belle Millett, Ada Cary McKenney, Mary Moody, Jennie King Morrison, Mrs. Charles Norcross, A. E. Pennell, Virginia Dean Pingree, Mrs. E. M. Pillsbury, Mrs. Charles H. Pratt, Henrietta Rice, Annie Louise Rice, John L. Shaw, Anna Starbird, Nellie St. John, George A. Thomas, Samuel Thurston, Charles L. Trowbridge, Emma Waterhouse, E. Freeman Waterhouse, Alice Waterhouse, Hattie Weeks, Harriet N. Wetherbee, Mrs. Nathan Webb (née Jane Usher), William H. Stockbridge, and Bertha Webb.

Pianists were Annie Allen, Elizabeth M. Allen, Annie Greely, Fannie Libby, Mary Jordan, Harvey Murray, Mrs. H. C. Nichols, Alice Philbrook, and Mrs. J. N. Thompson.

William Sylvester Beckett sang at many concerts in Portland and was a member of the State Street Church Choir. He afterwards went to New York where he sang in Rockefeller's Church. He had a baritone voice of beautiful quality and was said to have been "the best bass singer, who ever went out of Maine."

Alice Carle, a favorite Portland vocalist, had a rich contralto voice and sang in a number of churches and at many concerts. She was soloist at the First Parish Unitarian Church, Cambridge, 1873 to 1874, and sang with the Boston Opera Company.

Ada Cary McKenney (1853-1922) possessed a rich contralto voice which strikingly resembled that of her half sister, Annie Louise Cary. She made a successful tour of the country, during which she was accompanied by John T. Fagan as flute soloist and obligatist. She was much sought after as a concert artist in Maine and in many New England cities.

Frances Dodwell, a pupil of W. H. Dennett, a favorite vocalist, was possessed of a splendid voice, rich, mellow and powerful. She married Alexander Siemens, eminent British engineer, in 1881 and went with him to reside in London.

John L. Shaw, who afterwards became one of the best known bass vocalists of Portland and one of the longest in the service in the choirs of that city, sang regularly with his father and mother in the choir of the old Chestnut Street Methodist Church there. At the age of fifteen he sang alto parts in the choir at the Methodist Church on the hill at Gorham.

Later he joined the Third Parish Choir which, quite properly, came to be called "the Pennell choir," because it was composed of Albert P. Pennell, bass; Charlotte Pennell, alto; Frances E. Pennell, soprano; Charles J. Pennell, bass; George W. Pennell, tenor;

and John L. Shaw, bass. Richard Pennell was the organist. Mr. Shaw afterwards joined the Second Parish Choir on Middle Street and, when George A. Thomas went to California, succeeded him in the choir of the St. Stephen's Church on Pearl Street. In the Pearl Street Choir were Boody Churchill, tenor; Julia Norton, soprano; Eliza Norton, contralto; and Emily Kimball, organist. Mrs. Shaw played the organ at the Federal Street Church where Mr. Shaw sang next, and for a time they went together, playing and singing in the churches. Mr. Shaw became director of music in the Pearl Street Universalist Church Choir when at that church were singing Harriet Ayers, Daniel Chandler and Mary Blanchard. When this church was burned in the great Portland fire in 1866 Mr. Shaw went to the Congress Square Universalist Church, where he sang for seventeen years. He later joined the First Parish Church Choir, which for years consisted of Harriet N. Wetherbee, soprano; Mrs. Charles Norcross, alto; Samuel Thurston, tenor; and John L. Shaw, bass; when Hermann Kotzschmar was organist, and here he remained for twenty-seven years.

Samuel Thurston, who was prominently identified with music in Portland from 1850 to 1880, was born in Winthrop in 1825. He attended the Winthrop schools and the Monmouth Academy and studied voice with Frederick Nicholls Crouch. He sang at the First Baptist Church on Federal Street, and, after two years at the High Street Church, he became a member of the First Parish Church choir where he remained for thirty years. During his stay in Portland he was identified with many of the musical societies of his day — notably the Mozart Club which he organized. Mr. Thurston was responsible for the introduction of music into the public schools of Portland. He married Mary Louisa Waters of Gorham in 1858.

He was the author of a manuscript which he called "Reminiscences" in which there were references to many matters of local and musical interest in his time.

Mary L. Thurston, wife of Samuel Thurston, was born in Gorham, Maine. After studying for a time with Henry S. Edwards, and a season in Boston under excellent tutors, when about twenty years old, she went to Ohio where she taught vocal and instrumental music in a young women's seminary. In 1853 she married Mr. Thurston and came to Portland, where she became organist in the St. Lawrence Street Congregational Church. She was an accomplished pianist and acted as accompanist for many amateur productions given in the theaters of Portland. During the Civil War she organized entertainments and was a factor in raising funds for the troops of the Union Army.

John B. Coyle (1841-1898), born in Portland, was a great favorite with Maine audiences for many years. He sang at Dr. Gannett's Church in Boston and afterwards at the State Street Church in Portland. His voice was basso cantante, rich and full. He was a member of the Apollo Club, Boston, and the Haydn Association in Portland.

The Thomas family of Portland was an unusually musical one. Edward H. Thomas was a flutist of more than ordinary ability. He played the music of the best composers remarkably well, met and intimately knew all the famous flutists of his day, and performed with some of the world's greatest instrumentalists. He used a Rudall-Carte (Meyer system) flute which was especially constructed for him. The tone which he produced was rich and mel-

HERMANN KOTZSCHMAR, CONDUCTOR OF THE HAYDN ASSOCIATION AND FOR NEARLY FIFTY YEARS ORGANIST AT THE FIRST PARISH CHURCH, PORTLAND. PHOTO BY LAMSON.

low. After he lost his sight, in the latter part of his life, he frequently sat near an open window on the State Street side of his home and entertained the passers-by with choicest melodies from the operas and by his improvisations.

George A. Thomas was a baritone singer of local prominence, a member of singing clubs, and a composer. He sang for twenty years in the Old Episcopal Church on School Street; later at Dr. Dalton's Church on State Street; and in the First Parish Church Choir with his sister Elizabeth and his brother Dr. Charles W. Thomas. Their father played the viola.

Some of the music composed by George A. Thomas in the early forties and the flute which belonged to Edward Thomas are in the collection of music and musical instruments of John T. Fagan, Esquire, of Portland.

"Aunt Charlotte" Thomas, a sister, was long known as Portland's patron saint of music.

### *Kotzschmar and Marston*

Only the poets, composers and thinkers live in the hearts of the people forever. These are the writers or creators. The singer is soon forgotten and recollections of her pass out of the memory of man. In a few short years but a handful of people are left who are able to tell how she sang, or describe how she looked. The teacher may be remembered not at all, but while his name may be soonest forgotten, his work, his teachings, his ideals and the inspiration he has imparted to others continue to live after him and are passed on to still others, who will teach as he taught and from them, yet again to others, and so on indefinitely; and, if he has always placed the welfare of his pupils before the adoration of his art, and carried in his soul the worship of God, and in his heart the love of mankind, he may be sure that a part of himself, his personality, a bit of his soul, in fact, will continue to live in the hearts of new seekers after musical knowledge, who come to study with those who have been his pupils and his pupils' pupils.

There is no satisfaction that quite compares with that which comes to the thoroughly competent and conscientious teacher while watching the development of an artistic or creative talent in a promising pupil under the direction of his guiding hand.

Two music teachers, neither of whom were born in Maine, but whose teachings have left a vital impress on the

music students of the State, were Hermann Kotzschmar and George W. Marston.

*Hermann Kotzschmar*

Hermann Kotzschmar was born in Finsterwald, a little town in Germany. As a child he studied music with his father, Gottfried Kotzschmar, who was the Stadtmusiker, or town musician, and from him he learned to play the piano, violin, flute, clarinet and horn.

Finsterwald was not much over fifty miles from either Berlin, Leipsic or Dresden; all, at that time, centers of music and art.

His father chose to send him to the latter city to continue his musical education, so when Hermann was yet a boy he went to the capital of Saxony, where he pursued his studies on the piano and organ with Hayne, and in composition with Julius Otto. Here he became familiar with the fugues of Bach and mastered the intricacies of counterpoint.

Before he had reached his twentieth birthday he had become an excellent pianist and organist and could play creditably upon the violin and other instruments. He joined the Saxonia Band, and, with this body of adventurous musicians, came to this country in 1848. The members of this little company, not understanding the customs and language of a new country, soon found themselves stranded and penniless, and, as the demand for foreign musicians in nearly every community in the new world, at that time, was exceedingly limited, they separated into as many different directions as there had been members of the band.

Hermann Kotzschmar at first settled in Boston. Here he was discovered by Cyrus L. Curtis who became much impressed with the young musician's unusual talent and ability. Through the influence of Mr. Curtis he became leader of the Union Street Theater Orchestra in Portland. Little did these two then know that the lasting friendship which was to spring up between them would eventually become, through the son of one of them, one of the greatest factors in determining later events of far-reaching import in the musical life of the city in which they were to live and die, and that for many generations thereafter thousands of music lovers in Portland would be able to satisfy freely their desire to hear the most beautiful in music.

The uncultivated musical tastes of theater patrons of that day were appeased only by the performance of the most trivial and ordinary music and young Kotzschmar was obliged to submit to the drudgery of playing over and over again cheap refrains that found no response in the soul of this true musician, but the pressure of dire necessity was upon him and in Portland he found his romantic wanderings were at an end.

After two years of dull routine, during which he strove, through constant application, to prepare himself for better things, should opportunity offer, the efforts of Hermann Kotzschmar were rewarded, for at the meeting of the Portland Sacred Music Society held December 4, 1850, it was voted to engage Mr. Kotzschmar as pianist of that society for the sum of fifty dollars per year. On Sunday evening, March 16, of the following year, he appeared as soloist in what is believed to have been his first concert program in America as organist. His contribution consisted of two voluntaries, but whether they were compositions of the old masters or improvisations by the performer, the record does not state.

A strong friendship had sprung up

between Mr. Kotzschmar and some of his admirers, who were among the members of the Portland Sacred Music Society. Three of these were John L. Shaw, Samuel Thurston and Mrs. Harriett Wetherbee. In this year (1851) Mr. Kotzschmar became organist at the First Parish Church, Portland, and held that position for forty-seven years. During the greater part of this time these three, who were, perhaps, during that early period, Portland's most noted vocalists, sang continuously in this church.

While for more than seven years the Board of Government of the Old Portland Sacred Music Society was fighting for its very existence, because of its inability to procure a vocal conductor who could satisfactorily direct the music of the society, and under whom it would advantageously progress, it had overlooked the one man who could have made the society what its members hoped it would become. That Mr. Kotzschmar's high standing as a musician was at that time recognized by the singers of Portland is evidenced by two benefit concerts which were given him by the Portland Sacred Music Society in 1850 and 1853, but he had always been regarded as a piano and organ soloist and an accompanist, and never once thought of as a conductor.

On the reorganization of the Haydn Association after the Civil War (March 17, 1869) Mr. Kotzschmar, who had been for most of the time since its organization accompanist for the chorus and leader of its orchestra, became the society's conductor, and from that hour was dated a new epoch in the progress of music in Portland.

It is significant that under his direction this society immediately began the serious study of oratorio. The first public performance by the Haydn Association under Mr. Kotzschmar was the presentation of Haydn's "Creation" at City Hall, Portland, on May 18, 1869. Soloists from Boston and the Germania Orchestra of thirty pieces assisted the chorus of three hundred voices in the production. It was a great event in the musical annals of Maine and a triumph for the conductor.

Under Mr. Kotzschmar's baton the Haydn Association became one of the most noted, for performance of oratorio, in the country.

Mr. Kotzschmar later became conductor of the Weber Club, the Philharmonic Orchestra and the Orchestral Union in Portland, and directed choral societies in Gardiner, Lewiston and Brunswick. He appeared as soloist at the annual music festivals of the Penobscot Musical Association of Bangor and at musical conventions at other cities in Maine.

On December 16, 1872, he married Mary A. Torrey, a native of Sacramento, who then resided in Portland, where she was attending a private school for girls.

In 1898 Mr. Kotzschmar became organist at the State Street Congregational Church where he served in that capacity for about five years. In 1903, from Bowdoin College, he received the honorary degree of Master of Arts, and in 1905, from Eberhardt College, that of Doctor of Music. He was a charter member of the Kotzschmar Club, and its first, and up to the time of his death, its only president.

His "Te Deum in F" has been sung in nearly every church of importance in the country and his writings show a carefulness of detail and a thorough understanding of harmony and counterpoint that entitle them to the respect of musical critics.

Hermann Kotzschmar's published piano compositions are as follows: "Trois Mazurkas," "Arcturus," "Aurora Bo-

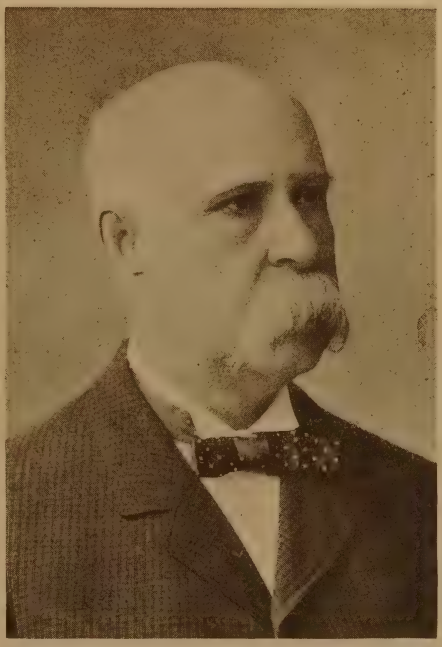
realis," "Barcarolle," "Romance," "Carola," Dance: "As You Like It," "Fairies' Evening Song," "Lullaby," "Esprit d'Amerique," and eight lesser dance pieces. His songs are: "The First Prayer," "Immortality of Love," "Yankee Girls," "When Will Ye Think of Me, My Friends?" and "Barcarolle" (male quartet), and his anthems are, "Te Deum in F," "Deus Miseratur," "Rejoice in the Lord," "Benedictus," "Lord, O Lord," "When Death is Coming Near," "Slowly By God's Hand Unfurled," "Angels Roll the Rock Away," "Angel Voices Sweetly Singing," "Christmas Bells," "On This Glorious Christmas Morn," and "Christ is Risen."

Mr. Kotzschmar's unpublished compositions include two movements for string orchestra, performed at the Maine Music Festival in 1897; a chorus for women's voices, written for the Portland Rossini Club and performed by them; many of the hymns used at the vesper services of the First Parish Church; and a few songs and piano pieces. His earliest composition (marked by himself Op. 1) is a brilliant piano solo entitled, "Souvenir de Finsterwald."

Mr. Kotzschmar was one of the most picturesque musicians who ever lived in Maine. His was a wandering nature, yet he was possessed of that tenacity of purpose which characterizes the German people.

As a conductor of oratorio few equalled and it is believed that none excelled him.

After Mr. Kotzschmar's death his body was cremated and one year later the cinerary urn which holds his ashes was placed in a hollow niche that had been chiselled out of the solid granite wall of masonry in the First Parish Meeting House, where his music had been heard and admired for so many years.



GEORGE W. MARSTON OF PORTLAND, TEACHER, ORGANIST AND COMPOSER OF CHURCH MUSIC, WHOSE ANTHEMS HAVE BEEN SUNG THE WORLD OVER. PHOTO BY CHICKERING, BOSTON.

The magnificent Kotzschmar organ in the City Hall in Portland stands as a memorial to this great musician, whose bust in bronze adorns the central niche in its ornamental facade, while a manuscript of this much beloved composer and his baton are encased in glass within the bronze tablet which bears this inscription: "In Memory of Hermann Kotzschmar. For more than fifty years pre-eminent as Organist, Composer and Teacher. Born Finsterwald, Germany, July 4, 1829. Died, Portland, Maine, April 15, 1908. Gift of Cyrus H. K. Curtis."

### *George W. Marston*

George W. Marston, composer, and for many years a music teacher of prominence in Portland, was born in

Sandwich, Mass., May 23, 1840. On his mother's side he was directly descended from the John Howland, who came to Plymouth with Governor Carver in the Mayflower. His father, William Marston, was an Englishman who came to America when he was a young man and completed his education here. His maternal grandfather is said to have had a "tenor voice of great beauty and power." As a boy George W. Marston sang alto in the church in Sandwich which his parents attended. When twelve years of age he began studying piano with a local teacher, and at sixteen he became organist at the First Congregational Church of Sandwich. When he had completed his studies in the high school and the academy in the town of his birth he went to Waterville where he taught piano and played the organ at the First Baptist Church. After about a year in Waterville he decided to go to Portland which seemed to offer greater opportunity for advancement in the study of piano and organ, and here he studied with John W. Tufts and John Knowles Paine.

He began composing music when very young and his first composition to attract attention from the musical public was in ballad form, "Across the Far Blue Hills, Marie." It was very successful and was soon followed by "Marguerite" and his "Could ye Come Back to Me Douglas." Mrs. Craik's poem has had many musical settings but the author declared that Marston's was her favorite one. This song was afterwards arranged for male quartette and in this form proved especially popular.

In 1870 Mr. Marston went to Europe where he studied for a time with Guisseppi Buonamici. During this period he practiced six hours a day and studied all of the Beethoven Sonatas. In the winter of 1874-75 he went to Germany and took up the study of composition with Joachim Raff. After his musical course in Europe there was observed a notable change in the style of his compositions. He gave more attention to the elaboration of his accompaniments, and his work exhibited an enlarged conception of the possibilities of both harmony and counterpoint.

Three of his songs, published by Ira Stockbridge of Portland in 1876, were "Tender and True," words by Miss Muloch; "The Sea Gull," words by Florence Percy; and "To One In Particular," words by Edgar Allen Poe.

Mr. Marston exercised a discriminating taste in the choice of words for his songs and selected lyrics for his musical settings from the gems of the literature of his day. A critic, commenting on this, observed, "One of these days, when Mr. G. W. Marston's exquisite songs are collected, there will be formed in one charming volume the finest poems in the English language, set to music which shows in every phrase the most delicate appreciation of the well chosen words."

Among his important works are included, two books of German "Lieder," a book of English songs entitled, "Grave and Gay," and a dramatic cantata, "David." On May 29, 1895, his cantata was sung in Kotzschmar Hall, Portland, by the Haydn Association under Mr. Kotzschmar's direction. Although Mr. Marston was himself a brilliant performer, his was such a modest and retiring disposition that he chose to sit quietly in the audience rather than take an active part in the program. At the end of the first part the cry of "Marston" was heard in several parts of the hall, and, the enthusiasm increasing, he was finally obliged to rise and acknowledge this tribute, to which he graciously re-

sponded. The soloists on this occasion were Mrs. John W. Bowers, Henrietta Rice, Herbert W. Barnard and Frank H. Pierce. Harvey Murray was the pianist.

Mr. Marston's productive years were all spent in Portland, and while in that city he was organist at St. Luke's Episcopal, Congress Square Universalist and State Street Congregational Churches, successively.

As a teacher of musical interpretation Mr. Marston had no superior and among his pupils are numbered not a few who attained high places in music in America. For more than twenty years no serious student in Western Maine felt that he had received the best obtainable in musical instruction unless included in his curriculum had been a term or more of lessons in piano, organ and harmony under one of Portland's two great music teachers, Hermann Kotzschmar or George W. Marston.

His death occurred at the home of his sister, Caroline Crocker, in Sandwich, Massachusetts, on February 2, 1901. After his demise the Kotzschmar and Marston Clubs of Portland united in a memorial meeting which was held in Franklin Hall in the Baxter Building when they gave a musical program which consisted entirely of Mr. Marston's songs.

He was for years an honorary member of the Portland Rossini Club.

Arthur P. Schmidt, the publisher of most of Mr. Marston's music, solicited the opportunity to publish his works abroad. Two sets of his songs were published in Leipsic with both German and English words. In fact this firm came to publish, with the exception of a very few numbers, all that Mr. Marston wrote.

Mr. Marston composed more than three score of beautiful piano pieces and about an equal number of lovely songs, some of which were of a secular and some of a religious tone, but it was in his church music that he is best known, for his anthems and responses have both heart and spirit appeal.

His was a deeply religious nature which inspired him to write for the churches music that struck a sympathetic chord in the hearts of the people. His sacred pieces are all very melodious and show a thorough knowledge of harmony and composition and the range of the human voice in all the singing parts. In nearly all his church music there seems to be an undercurrent of sadness which is difficult for those who knew him to understand, for his was such a genial nature that he gave no outward evidence of the depth of feeling that was in his inmost heart.

His song accompaniments are nearly always distinctive, yet unobtrusive. His style could be exquisitely delightful, profoundly somber, or quaintly simple as he chose, yet all his compositions are replete with richest harmonies and embodied great depth of feeling.

His anthems are still widely sung in America and Europe. Some of them will endure as long as the hearts of men continue to reach out after the things that are of the best in life.

Historians of music have devoted too little space to this composer whose writings include some of the loveliest phrases to be found in American music.

Kotzschmar and Marston: Maine owes a debt of gratitude to these two who spent the best years of their lives in Portland and taught interpretation of the classics in music to hundreds of aspiring students throughout the State. They laid the foundations upon which succeeding generations of Maine teachers have built their success as educators in music. Who shall say that their

influence will not be felt for generations and perhaps for centuries yet to come.

Maine has not only produced great vocal artists, but, within her boundaries, have dwelt music teachers who have been instrumental in bringing out other great singers who became world famous. Among these architects of vocal structure, who were either residents or natives of Maine, should be mentioned Clara E. Munger, long a resident of Portland, who started Emma Eames on her notable career; Mrs. J. H. Long, also sometime a resident of the same city, to whose early teachings Geraldine Farrar acknowledges that she owes, more than to any other, her success as an operatic star; and Sarah Robinson Duff, a native of Bangor, who gave to Mary Garden the educational start that put her on the road to musical fame and success.

Clara E. Munger, born in Portland in 1850, began her work as a teacher at nineteen. She studied with W. H. Dennett and later with Clara Scott. After a season under the best teachers in Chicago, she went to Paris where she studied with Madame La Grange and Delle Sadie. From Paris she went to London and Germany where she completed her musical education. She taught, first in Portland and later in Chicago, but the larger part of her career was spent in Boston where she came to be ranked as one of the city's best vocal teachers. She counted many fine singers among her pupils.

Mrs. J. H. Long, born in Lyme, N. H., taught in Portland for a number of years and afterwards in Chicago and Boston. She studied with Lamperte in Milan and became, also, a noted teacher of the voice. She was a concert and oratorio artist, and sang in the Church of the Unity in Boston, and in the Meeting House Hill Quartette in Dorchester and appeared in the concerts of the Handel and Haydn Society in Boston. Besides Miss Farrar, she numbered other celebrated singers among her pupils, notably, Elvira Leveroue and Janet Spencer.

A sketch of Sarah Robinson Duff will be found on another page in this volume.

Among those who were music teachers in Portland from 1856 to 1870 were William H. Dennett, W. W. Davis and W. L. Fitch, who also conducted singing schools; May Beasley Clark, H. S. Murray, M. C. Milliken, S. D. Rumery, teachers of piano; Anna L. Davis, Frank Burnham and Charles Grimmer, teachers of violin; Nettie A. Fellows, Mrs. Wentworth Stevenson, Frances M. Hawes, vocal teachers; and Prof. A. J. Amon, graduate of the Music College of Vienna, who taught piano and guitar.

In 1857 Ballou's Singing School was holding sessions at the old wooden Post Office Building in Portland, on Federal Street. Mr. Ballou developed a large class of singers (all ladies) and gave several concerts. His was the first women's chorus to be organized in the State.

William Henry Dennett was for years considered the greatest teacher of voice in Maine. Many of the best singers in the State were among those who studied with him when he was teaching in Portland. He studied abroad six years and afterwards toured the country with Parodi and then with Biscaccianti. At his death he left a legacy of one thousand dollars to the Rossini Club of Portland.

Melville Cox Milliken, who was successively organist at the Winthrop Street Universalist Church at Augusta, Pine Street, Portland, and at churches in Unity, Maine, and Worcester, Mass., was, for years, a teacher of

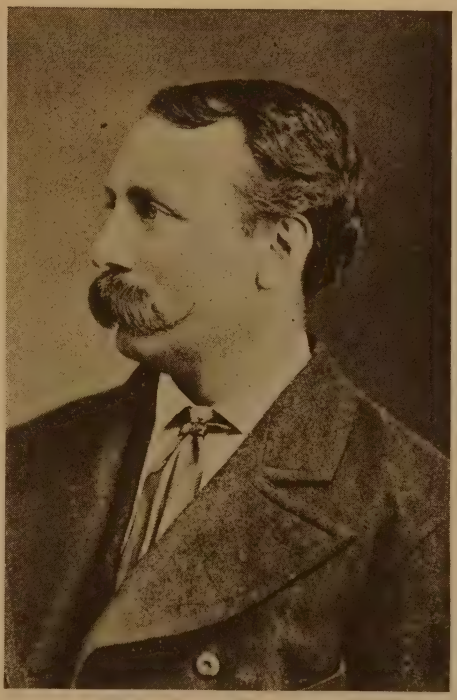
piano and organ in Portland, his native city. He was the son of James Race and Susan Cressey (Bradbury) Milliken. In 1853 he married Evelyn Kimball. He was an authority on musical matters in Augusta and Bangor for the years 1866 to 1875 inclusive. Among his compositions are "Rejoice Greatly, O Daughter of Zion" and "Abide with Me." His daughter, Nettie Milliken Fellows, for many years a prominent soloist in Portland church choirs, was much admired for her bird-like soprano voice.

Frances M. Hawes, a successful vocal teacher, soprano soloist and concert artist in Portland, was a daughter of Daniel H. and Mary Ann Chandler and married Cornelius K. Hawes (1873). She studied music under William H. Dennett and afterwards under Rudersdoff of Boston. She had a large class of pupils.

Mrs. Henry Chase, née Emily Cheever Pitts (1839), daughter of James Cox and Mary Fenno Pitts, was a well-known teacher of piano and organ in Augusta and officiated as organist in all the churches in that city. She was also a fine contralto soloist. She studied music with private teachers in Augusta and Boston and composed a number of works for the organ (all in manuscript).

No madder prank was ever played on the people of Portland than that planned and executed by the late Captain Benjamin J. Willard, jester extraordinary, on July 4, 1874.

Because the City Government of Portland had refused to provide its usual appropriation for a celebration on Independence Day in that year, he, and a few of his closest friends, determined that the citizens of Portland should have some fun on the Fourth of July and they were willing to pay for it.



WILLIAM HENRY DENNETT OF PORTLAND, FOR MANY YEARS CONSIDERED THE GREATEST VOCAL TEACHER IN MAINE.

In the evening and morning papers, "the day before," appeared the announcement that a number of citizens had, by private subscription, "hired a fine band from Boston composed of the best Italian and German talent" to play all day in Lincoln Park.

Those who went to the park to hear the band were astonished to find eleven hand-organ grinders, with their instruments, grouped in such a manner around the fountain in the center of the park that their tunes might be "permitted to mix." From seven A.M. until noon and from one in the afternoon until six, without intermission, these "musicians," who were not allowed to accept any money from the public, stood, "playing away for dear life,"

THOMAS E. GLYNN ("TOMMY GLYNN") OF PORTLAND, ACCLAIMED JUST BEFORE HIS DEATH AS THE WORLD'S GREATEST BANJOIST.

while the tunes from all the instruments mingled together in a veritable Babel of Music, and thus they played until the Angelus pealed from the Cathedral tower nearby, when

"The music all" was "ground,
And silence, like a poultice" came
"To heal the blows of sound."

Seriously inclined musicians are apt to regard the blatant banjo and the humble harmonica and the frivolous fiddle with something a little short of contempt and it would, perhaps, appear to be a departure from the original purpose of this volume to include in it reference to those whose only claim to musical recognition is from performances on such trivial instruments. Yet, if one plays the banjo so well that he is heralded as the greatest in his country, or if he executes difficult selections on the harmonica in such a manner that none are able to surpass him, or if he fiddles his way into the hearts of the people so that he is acclaimed on all sides as the greatest fiddler in the world, he merits more than passing mention, and his art is entitled to the respect of all musicians.

The fiddle in the hands of a master becomes a violin. The banjo and harmonica may not rise to such heights; yet since the twentieth century began the banjo has come to be considered as an instrument that may yet find a place in the great symphony orchestras of the world, while the harmonica has not only been taught in a number of the public schools in the country, and harmonica playing contests among school boys have been encouraged in order to arouse an interest in them in the study of music, but concerts have been given by boys' harmonica bands under the leadership of school music supervisors in some of the larger cities of America, notable among which was the one given by the "Philadelphia Wizards" at the National Federation of Music Clubs' Convention held at Chicago in April, 1927.

Thomas E. Glynn (1872-1897), or, as he was better known professionally, "Tommy Glynn," declared by vaudevillians of his day the greatest banjoist in the world, was born in Portland, Maine. He learned to play on an old and battered wooden rimmed instrument which had but one string. Later, when he was able to procure a better banjo, he developed his talent and became the solo attraction in concerts with the Imperial Mandolin and Guitar Club of Portland. It was not long before he was appearing in Keith's Theater in Boston, New York and

Providence, and he became widely sought by vaudeville and concert managers. The most difficult overture had no terrors for him. Audiences went wild with enthusiasm over his playing and in a Jubilee competition he won a three hundred dollar Stuart banjo. So skilfull was he that musicians became interested in him and the Temple Quartette of Boston offered him the finest musical education that the country offered if he would abandon the banjo and take up the study of some other instrument, but he realized his limitations and believed that on no other instrument could he ever hope to attain to the immense success and popularity which the banjo had given him.

His musical compositions, which are resplendent with intriguing harmonic changes, are among the most difficult banjo pieces written.

Tommy Glynn was more than a talented performer on the banjo, he was a genius.

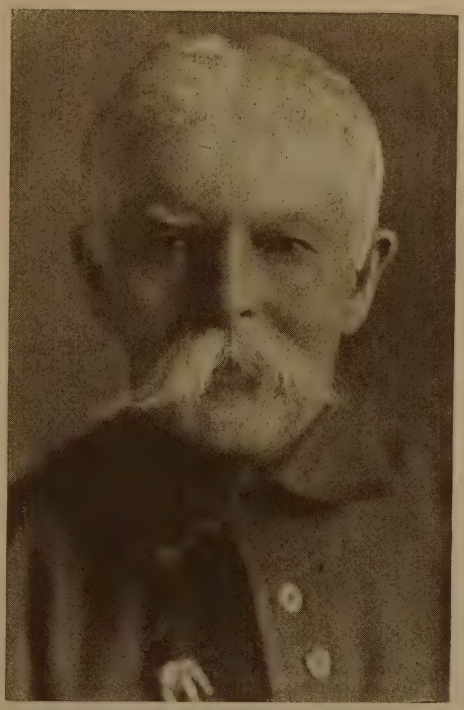
When but twenty-five years of age he became ill of a fever and died in Cambridge, Massachusetts. In his last hours, realizing that death was at hand, he called for pencil and paper that he might compose a funeral march for his beloved banjo.

Charles Farrell, a Portland boy, was the first to introduce harmonica playing into Boston vaudeville, or, as it was then called, "Variety Show."

He played in many concerts throughout New England, and his performances on that instrument have never been excelled. He died when less than thirty years of age.

Of Mellie Dunham, who brought a greater amount of publicity to Maine than any other musician in a quarter of a century of time, more will be found on another page.

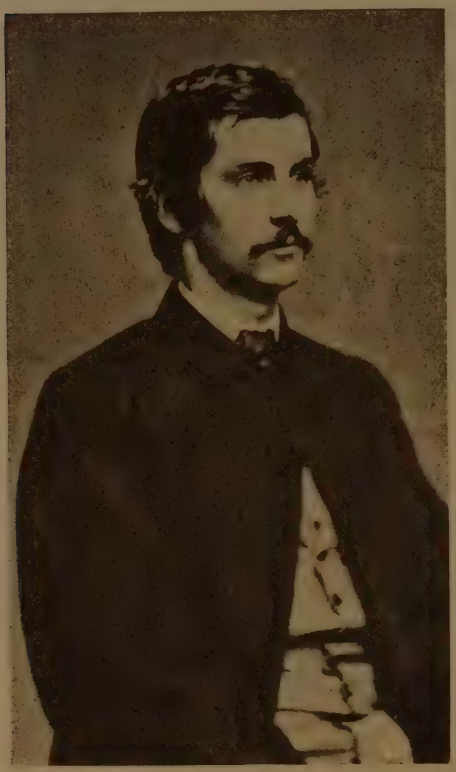
Slight as may have been their claim to be numbered among the immortals



A. M. DUNHAM ("MELLIE DUNHAM") OF NORWAY, MAINE, WHOSE FIDDLING CAPTURED THOUSANDS OF HEARTS WHILE TOURING ON THE KEITH CIRCUIT IN THE WINTER OF 1925-1926.

in music, each excelled in his chosen profession, and though they may not have contributed in as great a measure as some to Maine's fame as a musical state, still Pine Tree folk are apt to be rather proud of the fact that Maine was the State that produced Charlie Farrell, Tommy Glynn and Mellie Dunham.

Grace Hiltz, a talented soprano, was born near Portland about 1854. She received her early education at Providence, R. I., and in 1872 went to Chicago to study singing under Sara Hershey-Eddy. In 1876 she was in Boston where she studied for two years with George L. Osgood, Charles R. Adams, Julius Jordan and Georg Henschel,



FREDERIC S. DAVENPORT, EARLY MUSIC TEACHER AND CONDUCTOR OF THE HANDEL ASSOCIATION OF BANGOR. FROM A PHOTOGRAPH MADE IN 1864.

and meanwhile she filled concert engagements, singing in the Union Congregational Church at Providence, R. I., where she received a salary of $1,000 a year, a large stipend in those days. She was soprano soloist in Verdi's "Requiem" at the Worcester festival and soon after returned to Europe to complete her studies with Mme. Viardot-Garcia, Mme. La Grange and Signor Sbriglia at Paris. She sang in public in Europe several times and met with a favorable reception on the continent and in London. She was soloist at the second Heimendahl Symphony Concert at Chicago in 1882. Her voice was a rich, pure soprano and she was for a number of years one of the great favorites as a concert singer both in America and Europe.

### *Mr. Davenport's Chorus*

Frederic S. Davenport (1839-1924) was born in Boston. He studied piano and organ with John W. Tufts and in 1852 moved from Boston to Bangor where he became well known as an organist and leader in music in Penobscot County.

Several years before the Penobscot Musical Society had finished its labors a local chorus was organized in Bangor by Mr. Davenport, who gave six music festivals on his own account in the Queen City. During this time he also held a Music Convention in Lewiston. Among the soloists at his concerts at Searsport was the celebrated Flora Barry.

In 1917 he gave up his work in music to go into the mercantile business.

Mr. Davenport collaborated with Solon Wilder in the publication of a song book, "The Praise of Zion, a Collection of Music for Singing Schools, Choirs and Musical Conventions," and he brought the first grand opera to Bangor.

### *The Handel Association of Bangor*

The Handel Association of Bangor, Maine, organized October 7, 1873, by Willard Patten, was a prominent musical society for a time.

The officers of the society in 1874 were: John E. Godfrey, President; F. M. Laughton, Vice President; W. E. Brown, Secretary; George W. E. Barrows, Treasurer; J. M. Sullivan, Librarian; F. S. Davenport, Conductor; Mrs. F. S. Davenport, Pianist; and the Councillors were, George W. Merrill, J. A. Crowell, Mrs. H. L. Jewell, Mrs. N. E. Bragg, and M. H. Andrews.

John Edwards Godfrey (1809-1884), first President of the Handel Association, was an excellent baritone singer. He was born at Hampden, Maine, the son of John and Sophia Dutton Godfrey. He first married Angela Stackpole, and after her death, Laura Schwartz. He was a member of the Hammond Street Church Choir, an officer in the Penobscot Bar Association, President of the Penobscot Musical Association for three years and President of the Bangor Choral Society. He practiced law in Bangor for many years, during which time he did much research work relating to early Maine history.

The Handel Association continued in existence during practically the whole period in which the Penobscot Society was functioning. Among those who served as officers of the old Handel Association were:

Presidents: John E. Godfrey, Moody Stickney, James C. Weston, G. W. Merrill and George Farrington.

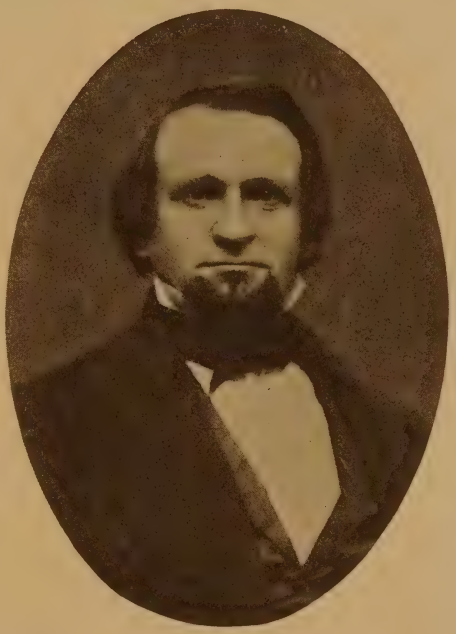
Conductors: Mr. Wichtendahl, James Whitney, H. K. White and F. S. Davenport.

Pianists: Mrs. H. L. Jewell, May Lincoln and Mrs. F. S. Davenport.

Oratorios and other numbers performed were, "Samson," "Elijah," "Moses in Egypt," "Creation," "The 42nd Psalm," Saint-Saën's "Christmas Oratorio," Haydn's "Third Mass," Butterfield's cantata "Belshazza" and the Boosey "Collection of Glees."

The music committee, consisting of Mrs. J. A. Crowell, Mrs. George Webster, Mrs. W. F. Shaw, Mrs. W. H. Gardiner, G. S. Farrington and G. T. Moody, served nearly all the years of the society's existence.

On March 1, 1877, the society presented Haydn's "Creation" when an audience numbering three hundred and forty people were present. It was said



JOHN E. GODFREY, FIRST PRESIDENT OF THE HANDEL ASSOCIATION OF BANGOR (1873).

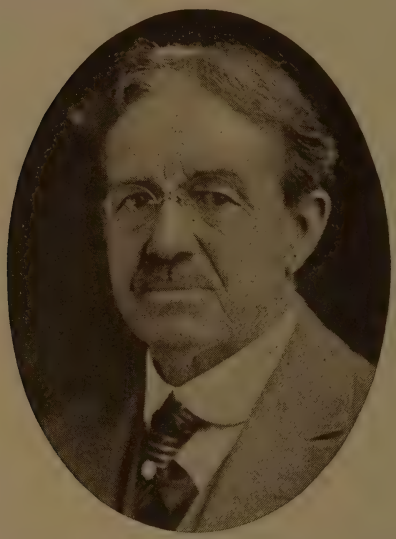
to be the first time, for a period of more than twenty-five years, that such a work had been given in its entirety in Bangor without the aid of "talent from abroad."

Among the prominent soloists of the Handel Association of Bangor were Mrs. W. F. Shaw, Mrs. J. A. Crowell, Mrs. E. T. Wasgatt, James H. Hayes and Harriet Shaw, who was referred to as "a bright star" in the accounts of her appearance in the concerts given by the society. All the oratorios were studied under Frederic S. Davenport.

### *Cecilia Club of Bangor*

While H. K. White was directing the Old Handel Association of Bangor in 1883 he prepared and gave three performances of Sullivan's opera, "Patience."

Principals in the cast were Annie



WILLARD PATTON OF BANGOR, WHOSE ORATORIO, "ISAIAH," RECEIVED MORE THAN SIXTY PRESENTATIONS.

Sweet, Miriam Robinson, Carrie Hodgdon, Jennie Sellers, May Ross, L. F. Brine, C. R. Maynard, D. H. Jepson, R. S. Dow, George E. Boyd and George O. Hall. The instrumental music was performed by Andrew's Orchestra, with Abbie Garland at the piano.

The enthusiasm over the success of the production of the opera was so great that the singers decided to form themselves into a society. This was the beginning of the Cecilia Club of Bangor. F. M. Laughton was the first President; Richard S. Dow was the Vice President; Fred D. Lincoln, Secretary; and Joseph M. Bright, Treasurer. Abbie Garland was the pianist and held this position throughout the entire life of the club.

During the seven years of its existence it gave a number of concerts, but presented only two oratorios, the "Creation" and Gounod's "Redemption."

The first concert, given in November, 1883, was of a miscellaneous character. The chorus numbered at that time one hundred and fifteen voices and did some very effective work.

Among the soloists of the Cecilia concerts were Mrs. J. A. Crowell, Mrs. Edward Roberts, Annie Sweet, Mrs. E. T. Wasgatt, Mrs. J. M. Bright, Annie Semple (Mrs. Willard L. Bragg), Annie Hurley, Carrie W. Leavitt, then a favorite soprano of Bangor, Alice Bucknam, Alma Haynes, Mrs. W. F. Shaw, Dora Wiley, Mrs. W. A. Nelson, Frances Mason, Mrs. Annie Wasgatt, Grace A. Vinal, of Orono, George Boyd, Fred D. Lincoln, Allan Ray, Byron Roberts, G. T. Moody, W. A. Palmer and John H. Dole.

Clarence L. Dakin, who succeeded Mr. Laughton as President, was an enthusiastic worker for the society and was then called the head "of the musical associations of Maine."

Among the soloists that assisted the club at its concerts were E. C. Adams, a brilliant cornetist; Fred W. Adams, a clarinetist, who studied with R. B. Hall; Samuel H. Broadman, the director, who appeared as flute soloist on one occasion, and at that time said to be by Bangor people the best flute player east of Boston; and F. S. Hunnewell and Mae Silsby, organists.

H. K. White, J. C. Bartlett, Clarence Marshall and M. H. Andrews were successively musical directors of the Cecilia Club of Bangor.

Willard Patton, who before he left Bangor spelled his name Patten, founder of the Handel Association of Bangor, was born in Milford, Maine. He was a teacher of voice culture in Minneapolis for many years. He organized the Cecilia Club of Bangor, 1883; was a member of the Penobscot Quartette and sang in several church choirs. From 1883 to 1890 he appeared in many concerts throughout the Northwest, and or-

ganized and conducted the Philharmonic Club of Minneapolis. Among his compositions was his oratorio, "Isaiah," which had more than sixty presentations, including a silver jubilee production in 1920. Other compositions were his grand opera, "Pocahontas," light opera, "La Fianza," musical epics, "Star of Empire" and "Footstones of a Nation," cantatas, "The Atonement" and "Usona." He also composed a "Symphonic Fantasy" and numerous songs. His orchestral works were played by the Theodore Thomas' and the Minneapolis Symphony Orchestras. He was twice President of the Minnesota Musical Teachers' Association and chairman of its examining board and President of the Civic Music League of Minneapolis. He was popularly known as the Dean of Minnesota composers.

*The Bangor Conservatory of Music*

The Bangor Conservatory of Music was incorporated February 18, 1868. The corporators were Hon. Hannibal Hamlin, Rev. Daniel Goodwin, Moody T. Stickney, Esq., Hon. A. D. Manson, Moses Giddings, T. G. Stickney, Hon. Samuel H. Dale, Rev. A. K. P. Small, Rev. S. P. Fay, E. H. Fogg, W. H. Dennett, Hon. G. K. Jewett, Thos. N. Egery, Rev. C. C. Everett, Dr. L. Chase, Hon. A. G. Wakefield, J. S. Wheelwright, John H. Lynde, John S. Patten, I. S. Johnson, Michael Schwartz, Gen. Samuel F. Hersey, Rev. G. W. Field, J. P. Greeley, Rev. A. Battles, Sydney Thaxter, Dr. A. C. Hamlin, Burleigh Pease and F. F. French. Charles W. Shannon and John Hoyt were the Executive Committee.

Its Board of Instruction consisted of John Hoyt, teacher of piano, cultivation and formation of voice, notation, English and Italian singing, and singing at sight; Charles W. Shannon, teacher of piano, organ, notation, harmony, counterpoint and composition, with reference to musical form and instrumentation; and John D. Conley, A. D. Harlow and M. H. Andrews, teachers of orchestral instruments.

The object of this institution, as stated, was "to furnish a solid Musical Education, in all its branches, practical and theoretical, to those intending to fit themselves for the profession, either as Artistes or Teachers."

A smaller organization in Bangor during this period was the Apollo Quartette which became very popular. It appeared in concerts in a number of Maine cities. Asa C. Morton was the leader and its other members were W. A. Palmer, Walter Gordon and Willis Bunker. At one time Allan Ray and George Moody were members of this quartette.

Among other quartette and quintette clubs in Bangor at this time were the Banjo and Guitar Club, which consisted of Mae Silsby, Lillian E. Silsby, Nellie A. Friend, George S. Silsby, and George E. Kempston; and a horn quartette composed of Edward C. Adams, Charles B. Dickey, F. D. Lincoln and James McNulty.

The first organist of St. John's Episcopal Church, Bangor, was W. S. K. Howard, who was appointed in 1841. He was followed by J. W. Tufts, who afterwards became organist at King's Chapel, Boston, where he played for more than forty years.

Among those who have, at different times, been organists in this church were, Mrs. G. W. Merrill, Mrs. F. S. Davenport, Mrs. J. B. Ayer, Abbie N. Garland, Abbie Dyer, Agnes Moody, Fred C. Jones, Hannah Wiggin, George E. Boyd, and Ella Merrill. George W. Merrill for twenty-five years donated his services as leader of the

choir of the St. John's Episcopal Church.

Nearly all of the best singers of Bangor began their choir work in this church, from which fact, it was often said, that "the Episcopal Church was a training school for organists and singers."

Up to 1872 the music was furnished by quartette choirs. Some of the members were Mrs. Nettie Gratian Maling, Mrs. J. A. Crowell, Annie Holbrook, Mrs. George M. Brown, A. C. Morton, George T. Moody, Grace Ross Buck, May Ross Strickland, Minnie Brown and Helen Jackman.

After 1872 leaders of the boys' choirs during this period were John H. Davis, Francis H. Clergue, Leslie W. Cutter, Frank L. Crowell and Herbert Sellers. Ralph Gardner is remembered as one of the best boy singers in this choir.

The Hammond Street Congregational Church has always been noted for its excellent music. One of its most notable quartettes (1874) was made up of Dora H. Wiley, soprano; Mrs. E. T. Wasgatt, contralto; Edward E. Holden, tenor; William K. A. Pillsbury, bass; and Sarah C. Berry, organist.

The singers at the Unitarian Church, Bangor, in 1860 were Mrs. Jason A. Crowell, John Holbrook and Mrs. E. T. Wasgatt. F. S. Davenport was organist.

The funds for the organ in the Universalist Church, Bangor, were provided in 1860 by the City Engine Co. No. 4, the majority of the members of which belonged to the Universalist society.

In order to procure this organ for their church they appropriated for that purpose one thousand dollars which was all the pay to which they were entitled for an entire year. The choir consisted at this time of Willard Patten, tenor and chorister, Mrs. W. F. Shaw, Jennie Sellers and Byron Roberts. Mary Cutter was organist.

In 1884 the choir consisted of Carrie Hodgdon, Mrs. W. H. Sawtelle, J. H. Haynes and Byron Roberts, with Mrs. F. S. Davenport as organist. Mrs. Davenport served four years and was succeeded by Mrs. Frank L. Tuck who resigned the position later to Mrs. E. E. Peck.

For a number of years, J. H. Haynes served as chorister, tenor and Sunday School leader, and Emily Merrill sang for more than ten years in the choir and later became leader of the Sunday School, which came to be known as the best singing Sunday School in Bangor. Other singers in the Universalist Church and Sunday School were Mrs. J. H. Haynes, Mrs. James Dinsmore, Harry Pote, E. T. Wasgatt, Mrs. Wilson Sawyer of Brewer, Mrs. B. B. Merrill of Brewer, Rosa Berry and W. A. Palmer.

### *Knox and Lincoln Musical Association*

The Knox and Lincoln Musical Association was organized through the efforts of Rev. J. K. Mason who was then the pastor of the Congregational Church in Thomaston. He became its first President. S. W. Jackson of Waldoboro was Vice President; George W. French of Thomaston was Secretary; and W. B. Evans, Treasurer.

The first session was held in 1865, at Thomaston, with Professor Wheeler of Boston as conductor and thereafter its sessions were held in September or October of each year until its close.

Other sessions were held at Damariscotta in 1866, '70, '77, '79, '81; Rockland, 1867, '69, '71, '76, '78, '80, '82, '86; Waldoboro, 1868; and Bath, 1875.

These conventions were conducted for the most part by Boston leaders

among whom were B. F. Baker, C. Wyman, Luther O. Emerson, Carl Zerrahn, T. P. Ryder, W. O. Perkins, and L. H. Southard. Other conductors were J. P. Cobb, G. W. Dudley, L. A. Torrens, and George L. Osgood.

At the Damariscotta Session in 1870 Camp Meeting John Allen came forward on the platform, unannounced, bringing with him his granddaughter and insisted that she be given an opportunity to sing. After the request had been granted, this young soloist so completely charmed the audience with her vocal powers that she was recalled again and again. This was Lillian Norton, who afterwards became the great Nordica. The conductor was so provoked because his "imported soloist" had been overshadowed, it was said, that he treated Miss Norton with scant courtesy.

Among soloists at these conventions were Henry Clay Barnabee, Leonard Marshall, and G. F. Meservey, pianist, of Rockland, who "created a great furor."

The twentieth and last annual meeting of the Knox and Lincoln Musical Association was held at Damariscotta in 1887 and this old organization, which had served the musical people of two counties for more than two decades, was discontinued for lack of funds.

The best musicians of their day in the counties of Knox and Lincoln took leading parts at these annual gatherings.

### *Orpheus Club of Rockland*

In 1872, with the assistance of Professor A. M. Crockett, teacher of piano and organ, at Rockland, the Orpheus Club was organized in that city by Capt. G. W. Brown, a man of wealth and a great music lover.

Annie Harrington, who later became Mrs. Augustus Small, was the first pianist. On the marriage of Miss Harrington in 1874, Maria Tibbetts was chosen as her successor. She served until 1875 when Mrs. James Wight became pianist of the society. Mrs. Wight officiated in that capacity until the club disbanded.

Capt. E. A. Burpee was conductor during the entire period of the club's existence. The organization was very popular and was employed at musical conventions, concerts and other events for many years.

The music in the churches of Rockland has always been of the best.

Among the singers at the Congregational Church during this period, and later, were Mrs. George Kimball (Sr.) who was, for many years, its leading soprano; Chandler Tibbetts, for a long time leader of the choir; Mrs. Tibbetts, Mr. and Mrs. J. G. Torrey, Mrs. Alice Treat, Miss S. Farrow, Miranda Wiggin, Luella Snow, Helen Everett, Caroline Keating, Penelope Morse, R. P. E. Thacher, William Barker, W. M. Snow, Jr., J. B. Litchfield, and Dexter Morse.

Julia Spear, who succeeded G. D. Smith as organist when he enlisted in the Civil War, played in this church for five years. During her term as organist Lucy McLoon Allen was soprano, Julia Spear, alto, James Wight, tenor, and Llewellyn Wood, bass. Mr. Wood was later succeeded by Charles Miller.

There was then formed a choir which continued for many years and became more than locally famous. It consisted of Mary Fuller, soprano; Julia Spear, alto; James Wight, tenor; and E. A. Burpee, bass. Carrie Burpee was the organist. On Miss Burpee's retirement she was succeeded at the organ by Mrs. Wight. George Torrey followed Mr. Burpee in this choir and continued with it until it disbanded. Clara Fur-

bish, while still a young girl, became the choir's soprano on Miss Fuller's retirement.

Among the singers at the Baptist Church at this time were Olive Tupper, Theresa Butler, Flora Grant, Minnie Atkins, Ada Blackington, Frank Leach, H. M. Lord, William Heath, Elizabeth Jones and Martha Fuller, and D. N. Mortland was leader of the choir in 1871, when the old organ was supplanted by a newer instrument.

At a concert given about this time Lillian Norton was the soloist.

The *Rockland Courier Gazette* said of Miss Norton's performance, "The excellence of Miss Norton's singing was a pleasant surprise to the many whose only knowledge of this lady had been derived from reading her name on the bills. She has a rich, pure and powerful voice and created a most favorable impression."

Mr. Mortland continued to lead the choir for several years, during which time Dr. Samuel Tibbetts was the bass. For the most part of that period Ada Blackington sang the soprano and Nancy Sleeper the alto parts and Frederick R. Sweetser was the organist.

Mary Hutchins, who afterwards secured a position in a Boston choir, was, for a long time, an admired singer in this church.

The Free Baptist Church, organized in 1851, numbered among its early singers Lucy Sylvester and Harriet Fairbanks, and, in later years, Mrs. Carrie Smith Babbidge, Mrs. Eva Snow and the daughters of A. J. Bird, Emma, Mary, Ada and Harriet, were among those connected with music in this church.

E. A. Burpee was one of the most prominent leaders in singing in the Episcopal Church in which he was assisted by Emily Phillips.

The Catholic Church there, as elsewhere in Maine, made much of its music and prominent in this was the McNamara family.

Rockland, in this period, did not lack for vocal leaders.

N. A. Burpee and Leander Starr taught a singing school at which all who sang in the Baptist Choir received instruction without charge. As any one who could sing at all was eligible, it is said that "there were many Baptists in Rockland at that time."

Mr. Mortland, who had taken up his residence in Rockland in 1867, taught a few terms of singing school, and among those on his programs as soloists, besides himself, were Mrs. Emma Waterhouse, Edna Hall, Mary Fuller, S. T. Mugridge and Samuel Tibbetts.

Bernard Schwaffle, a teacher of the piano, was also located in Rockland at one time.

Quite famous was the Ariel Quartette composed of Mrs. F. R. Spear, Mrs. D. N. Mortland, Mrs. Louise Furbish, and Julia Spear, with Mrs. Wight as accompanist. They made their first appearance in 1886 at a convention matinee of the Knox and Lincoln Musical Association which was being conducted by George L. Osgood and sang for some years on many public occasions.

In 1868 the opera "Pepita" was presented in Rockland by local talent, with H. A. Litchfield as Don Carlos and Mary Fuller as Pepita.

In 1876 the opera was repeated under the auspices of the Orpheus and Fletcher Clubs, when the corresponding roles were taken by George E. Torrey and Clara L. Furbish.

Professor Frederick R. Sweetser, in his admirable manuscript entitled "Musical People," refers to the old musical conventions held in Searsport, and some of those who were prominent musically there.

"Among those who took part," he

writes, "was Miss Clara B. Nickels who, becoming interested, later cultivated her voice under the wonderful teaching of Madame Rudersdoff. She developed into one of the finest sopranos of the country and was in great demand for church, concert and oratorio. She had a keen mind, was a marvellous reader of music and made a name for herself as being quite able to carry anything through that she undertook. She decided to study for grand opera, and went abroad with Annie Louise Cary. She spent one winter in St. Petersburg singing with Patti and Cary, also singing in Moscow in opera. Later she studied in Milan, Florence, and Paris. While in Moscow she took the place of Pauline Lucca who was taken ill. Miss Nickels died in Paris just as she was about to start in upon what would undoubtedly have been a brilliant career. While in Moscow she learned the opera of 'La Juive' in two weeks time, and made a success in it.

"Another local singer of great ability was Mr. David Mortland who had a rare tenor voice. He never studied, but had a natural style, full of refinement. In later years he was a member of one of my choirs in Rockland, Maine, singing with Miss Ada Blackington who had a glorious voice, soprano, Miss Nancy Sleeper, contralto and Dr. Samuel Tibbetts, bass. As members of my quartette at the Universalist Church I had Miss Ella Palmer, soprano, a fine church singer, Miss Sprague, contralto, Mr. Edward Berry, basso, and also Mr. Mortland as tenor.

"Among the instrumentalists was Miss Emma Simonton who spent much time in perfecting herself, and who became a brilliant pianist.

"Mrs. James Butman has had a great influence in the uplifting of the musical taste of Searsport giving only of the best. Her daughter, Miss Gladys, was a most charming pianist, a pupil of Carl Baermann, who considered her full of promise. Her death occurred in 1914, at the age of twenty-six years.

"Miss Margaret Butman graduated from the New England Conservatory and has since filled important positions in Brandon, Toronto and in the south."

Frederic R. Sweetser (1853-1924), for many years organist and director of music at St. James Church, New London, Conn., was born in Searsport, Maine, where he studied music with Emeline Nickels. After a period of study with Frederic S. Davenport of Bangor he spent a year in Rotterdam, Holland, under F. W. Van Gelder. After another year in London he returned to America and studied with James M. Tracy, Hugo Leonard, Julius Eichberg and at the Boston Conservatory of Music. He was at the head of the musical department of the Boxwood School, Old Lyme, Conn., for fifteen years, and was a member of the Oratorio Society and the Mozart Club and accompanist for the Orpheus Club of New London. He was pianist at many recitals and accompanist for prominent singers and instrumentalists.

*The Schubert Club of Skowhegan*

The Schubert Club of Skowhegan was an active club in its time. In 1882 it had a membership of seventy singers and an orchestra. Harry Kimball, who was then said to have been the best choir leader in the town, was its conductor. In 1878 when the cantata "Esther" was given the principals were Mrs. Etta W. Haynes, Sandford Chase, Albert Smiley, Mrs. Stella S. Morrison, Mrs. Davis Miller, Mrs. Emma Dunton, and Mrs. Ella Pooler.

Musical conventions, under the direction of Solon Wilder, were held in

Skowhegan in the fall of the years 1863, 1865 and 1873 and in this latter year a musical convention was held under William H. Sherwin of New York, and a singing school was opened by Harry F. Kimball, who held his classes at the Engine Hall.

Among the teachers of music in Skowhegan at this time were G. W. Gardiner at the Bloomfield Academy and L. E. Bigelow and Mrs. E. H. Philbrick. Mr. Gardiner opened a singing school in the town in 1860, and Mrs. Philbrick, who was afterward connected with the faculty of Bloomfield Academy, began playing the organ in the old First Parish Church when she was so small she could hardly reach the key board, but she patiently preserved and held the position for many years. Pauline Philbrick Hill succeeded her sister, Elizabeth Philbrick, who had succeeded Frank Hartwell.

In the early fifties William Morrill was organist at the First Baptist Church. Later, Hattie Morrill Smith (his sister) played until 1860, when Pauline Smith, who was organist at this church for ten years, succeeded her. An interesting picture of the choir at this period is drawn by Orlinda Weston: "In the front row, behind a protecting curtain, stood the sopranos and altos, a long line — Mrs. Marcia Bigelow, with her rich soprano in the center. My mother, and Mrs. Mary A. Bray, Mrs. Angeline (Hartwell) Jewell and her sister Emmeline Hartwell, the two Snow girls, Annette and Ellen, and Mrs. Steward Kincaid, are all that I can recall. One step higher up, directly behind, stood the row of basses and tenors. I shall never forget the imposing figure of Dr. Horace Stevens as leader of the choir, as he stood directly behind Mrs. Bigelow, and vigorously and rather pompously beat the time with his singing book back and forth."

Other singers in this choir were Levi Bigelow, James Bray, Jotham Weston, and Henry Steward, besides others whose names are not recalled.

In 1860, when Pauline Philbrick first began as organist in the Baptist Church on the hill (the brick church), the choir was as follows: Mr. and Mrs. Augustine Wyman, Joseph Steward and Mrs. Norris Marston. Nellie Fletcher and Mrs. Helen Shepherd also sang there at one time.

In 1864 (about) the members of the choir at the Congregational Church on the Island were Mr. Brock, Mrs. Etta W. Haynes, Deborah Swan (Fellows) and Clarence Weston.

### *Rossini Club of Damariscotta, Maine*

The Rossini Club of Damariscotta, organized soon after the ending of the Civil War, united with the Knox and Lincoln Musical Association in sending a delegation to take part in the singing at the National Peace Jubilee in Boston in 1869. At that time its officers were Rev. J. J. Bulfinch, President; E. W. Dunbar, Secretary; A. G. Huston, Treasurer; N. H. Hussey, Librarian; G. M. Thurlow, Musical Director; and Mrs. W. D. Webb, Pianist.

Among its members were:

Mrs. John Borland, Mrs. W. Hall, Mrs. H. N. Melcher, Mrs. H. W. Metcalfe, Annie G. Barstow, Nettie S. Hussey, Lizzie Huston, Lucella M. Winslow, Miss A. F. Metcalfe and Miss E. D. Thurlow, sopranos; Mrs. E. W. Dunbar, Mrs. Louise A. Evans, Mrs. Alden Flye, Mrs. Alvan Hussey, Mrs. L. J. Stanwood, Mrs. W. D. Webb, Mrs. Edward Wilkinson, Belle Chapman and Lizzie B. Cotter, altos; J. J. Bulfinch, N. J. Clapp, Warren R. Evans, C. F. Packard, Albert Richardson and Newell Winslow, tenors; E. W. Dunbar, N. H. Hussey, A. G. Huston, Samuel Knowlton, J. Merriam and J. H. Stanwood, basses.

### *Piscataquis Musical Association*

The Piscataquis Musical Association was a county organization which drew

principally for its membership on Dover and Foxcroft, but, as it received no large measure of publicity, little is remembered of it.

### *Cumberland County Music Conventions*

John T. Merrill, for many years, was prominent in musical work in all of the small towns of Cumberland County. He was the first leader of the Cumberland County Music Conventions which existed from 1875 until about 1890, and taught his first singing school in 1853. He continued this work in the towns of New Gloucester, Falmouth, Cumberland and Gray for more than twenty years. He married Frances H. Young and both were members of the old Portland Sacred Music Society.

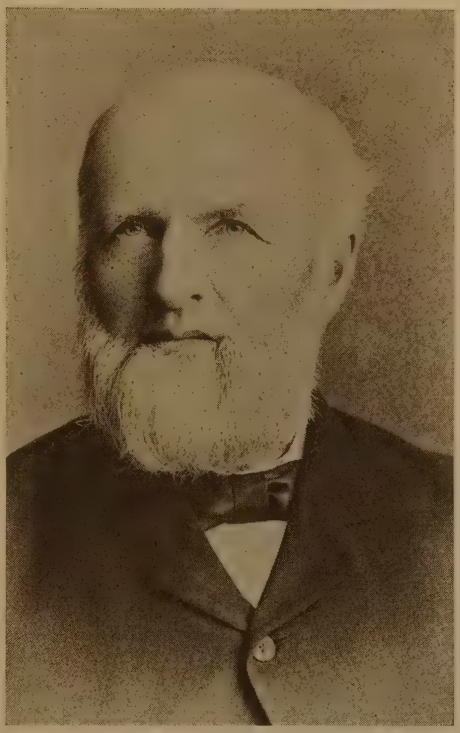
Other leaders of the Cumberland County Music Conventions were Nicholas Rideout of New Gloucester and David McIntyre.

Under Enos Blanchard, the last leader of the Gray Music Convention, oratorio was studied. Pianists at the convention gatherings were Ella S. Merrill of Gray, Ella Blanchard of Cumberland and Annie Burbank of Yarmouth.

Among the soloists at the Cumberland County Music Conventions were Katherine Ricker of Falmouth, Florence Knight, Jane Furbish, Mrs. Alonzo Knight, who was the leading soprano, Mrs. Frank O. Haskell, Mrs. Enoch Knight, Mrs. L. T. Cushing, Mrs. Charles W. Jordan of Yarmouth, Howard Buxton and Edward True.

Other singers were:

George A. Thomas, Ralph Hascall of Durham, a fine baritone; Mrs. Henrietta Merrill of Cumberland; Mr. and Mrs. Columbus Knight of Cumberland; Mrs. John T. Merrill of Gray; Mr. and Mrs. O. S. Thomes of Cumberland; Sewell Whitney; Rev. E. Bean, Alroy Noyes of Pownal Center, who was the treasurer; James Whitney of So. Gray; Hezekiah Whitney, Melvin Goff of Gray; Mrs. Charles W. Jordan of Yarmouth; William Merrill; a Mr. and Mrs. Young of California; Mrs. Jennie Haskell of New Gloucester; and Mrs. Emma Cushing.



JOHN T. MERRILL OF GRAY, ORGANIZER AND CONDUCTOR OF THE CUMBERLAND COUNTY MUSIC CONVENTIONS.

### *Cornish Music Conventions*

In 1883 the Cornish Music Conventions were inaugurated by Dr. John T. Wedgewood who had come to that town in 1866. These four-day conventions were largely attended by the people who inhabited the Ossipee Valley, and who had become noted for their interest in music, which, to a large extent, had been encouraged and fostered by Dr. Wedgewood while leading the singing schools which he had organized when he first settled in that locality,

GROUP OF SINGERS ATTENDING A CUMBERLAND COUNTY MUSIC CONVENTION IN GRAY (1890). THE NAMES OF MANY OF THEM WILL BE FOUND ON THE PRECEDING PAGES

and which he continued to conduct until the time of his death.

Dr. Wedgewood was a native of Parsonfield, where he was born in 1832. During the years that he was endeavoring to secure a medical education in Boston, he engaged in the piano moving business that he might earn money to complete his course and receive his degree. While there he became a member of the Handel and Haydn Society Chorus. He was possessed of a clear bass voice of full tone and unusual power, which he used "to advantage and with exceptionally good taste." Dr. Wedgewood's influence in music was far reaching and he became known to music lovers throughout the State.

Mrs. Fred T. Flint, then of Cornish, but formerly of Cambridge and Portland, "a magnificent contralto," was one of the principal soloists at the Cornish Conventions.

### *The Farmington Choral Society*

The Farmington Choral Society, which was in existence in 1869, sent a delegation of singers to the National Peace Jubilee in Boston. At that time its officers were: Charles Augustus Allen, President and Musical Director; Jabez T. Gay, Secretary and Treasurer; and Mrs. Georgiana P. B. Woods, Pianist; and its other members were:

Mrs. Ann L. Craig, Mrs. Julia S. H. Fairbanks, Mrs. Sarah W. Haskell, Mrs. Abbie A. Jones, Julia H. May, Flora Mitchell, and Abby R. Wyman, sopranos; Mrs. Elizabeth Allen, Mrs. T. W. Bean, Abbie C. Goodrich, Charlotte B. Hunter, Lizzie M. Macomber, altos; John M. S. Hunter, Isaac S. Jacobs, William Lancaster, J. Currier Tarbox, tenors; and Robert McLeary, Richard R. Norton, Daniel W. Pratt, Abel D. Russell, M. P. Smith, John F. Woods, basses.

To a memoranda found in an old hymn book this generation is indebted for a complete list of the members of the choir in the Congregational Church of Farmington in 1863:

Chorister, Hon. Joseph W. Fairbanks; organist, Abby Hunter; "trebles," Mary Gleason, Ellen V. Goodenow, Julia S. Hunter, Laura P. Milliken, Mrs. Henry M. Howes and Mrs. Emily A. Richards; altos, Charlotte B. Hunter, Susan C. Hunter, Emma J. Randall, Emma E. Stewart and Mrs. William F. Gay; tenors, Joseph W. Fairbanks, Henry M. Howes, Ezra Staples, I. Warren Merrill and Richard S. Rice; basses, Charles N. Fairbanks, who afterward became chorister, John T. Luce, G. Dana Merrill, Benjamin M. Titcomb, John Titcomb, Joseph Titcomb and William True.

Agnes Elizabeth Allen, the daughter of Charles Augustus Allen of Farmington, was said to have been one of the ablest accompanists in New England.

The Gorham Musical Association was, for a time, one of the most promising musical societies in any of the smaller towns of Maine. It gave several concerts in the winter of 1857-58, including the presentation of the "Crea-

tion" and "The Messiah," with "no outside help," and the papers of the day declared that they were very creditable performances.

### *Lewiston Musical Association*

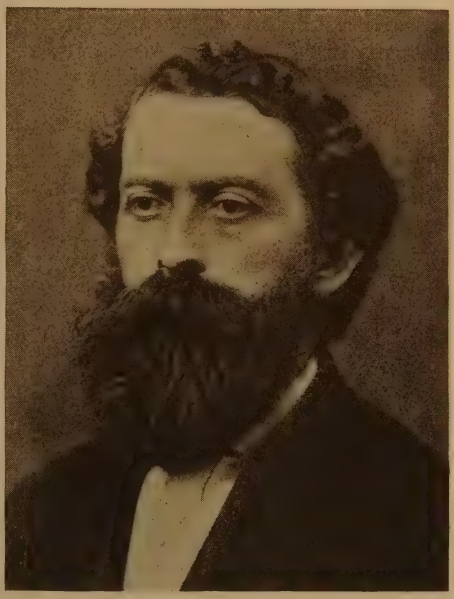
The first distinctively local musical association of importance to be organized in Lewiston was probably the Lewiston Musical Association, which came into existence on December 23, 1857. In an old copy of its constitution and by-laws printed in 1859 is found a list of members of the Board of Government for that year. They were George A. Clark, President; F. Newell, Vice President; W. K. Emminger, Conductor; W. L. Fitch, Second Conductor; I. H. Weston, Treasurer; Eli Fernald, Secretary; and A. R. Littlefield, Librarian.

A revival of interest in choral music was taking place in Western Maine at this time. It was earlier in this year that the Haydn Association had been organized in Portland.

Fortunately the names of the members of this old society were printed on the last page of its constitution and by-laws and they, too, have thereby been preserved.

Gentlemen — Joseph Barbour, William Beatty, R. C. Boothby, Charles E. Coleman, George A. Clark, George L. Duston, Albert Edwards, W. K. Emminger, W. L. Fitch, Eli Fernald, Cyrus Greeley, Charles A. Locke, A. R. Littlefield, A. C. Mitchell, F. A. Nickerson, F. Newell, Charles Nudd, H. G. Otis, A. P. Philbrook, J. D. Rollins, Conrad Schafer, H. B. Sanborn, E. P. Sewall, L. Simmons, A. D. Thorne, Thomas D. Thorne, I. H. Weston, C. C. Young.

Ladies — Mrs. O. A. Ayer, Emma Boothby, Eliza Burgess, Carrie J. Blaisdell, Lina Cook, Hattie L. Chase, L. Jennie Chandler, Julia A. Coffin, Anna A. Clark, Melissa Chase, Eliza L. Decker, Lucy E. Decker, Nelly Dingley, Sarah Dunn, Miss M. W. Furbur, Mary E. Goss, Nellie Hall, Julia M. Hammon, Maria A. Herrick, Mrs. Eliza J. Lufkin, Virgia W. Ludden, Anne D. Libby, Ellen Libby, Mrs. Murray, Emma Morse, Eleanor Marston, Mrs. Frank M. Maxwell, Ada W. Newell, Mrs. E. A. Nickerson, Melissa Otis, Mrs. Louisa C. Olfene, Frances Perry, Amanda Perry, Julia Read, Vilena Stevens, Filone F. Stevens, Sophronia Stevens, Mrs. Augusta Small, Emeline D. Thurlow, Mrs. L. Ellen Thurlow, Ann A. Thorne, Sarah L. Townsend, Miss D. F. Townsend, and Annie Waterman.



W. K. EMMINGER, FIRST CONDUCTOR OF THE LEWISTON MUSICAL ASSOCIATION (1857).

W. K. Emminger was another one of that little band of German musicians who emigrated to Maine with Hermann Kotzschmar. He was only twenty-one years old when he arrived in this country but he soon came to be recognized as the leader in musical events in the twin cities on the banks of the Androscoggin. For a short time he officiated as organist at St. Joseph's Church in Lewiston, but soon after he accepted a similar position at the High St. Congregational Church in Auburn where he served continuously until the breaking down of his health. He was a thorough musician. His style was brilliant and was coupled with a rare gift for

improvisation. He became widely known as an orchestra leader and could play every instrument in the orchestra. He was especially proficient with violin and flute and for many years he was conductor of the Androscoggin Musical Association. Both as a leader and a teacher he was enthusiastic and inspiring and many who studied the organ with him came to be well known in their profession.

*The Mendelssohn Club of Lewiston*

The Mendelssohn Club of Lewiston might well have been called the Centennial Club, for it was organized in the year in which the United States of America was celebrating its one hundredth anniversary as a nation. It was a men's singing club and B. F. Wood was its organizer and musical director.

For several years E. W. Hanscom was its pianist and accompanist. It gave at least one concert a season and presented programs made up of works from the best composers.

The officers of the society for 1877-1878 were, Hon. George H. Pilsbury, President; Hiram Dinsmore, Vice President; Burton H. Winslow, Secretary; George W. Goss, Treasurer; W. H. Jones, Librarian; F. B. Sands, A. K. Ordway and F. A. Conant, Business Directors; and T. J. Adams, W. L. Lothrop and J. Hartley Smith, Music Committee.

The members of the organization for this season were:

Tenors, J. H. Chase, A. W. Fowles, C. E. Greenleaf, E. W. Greenleaf, A. F. Jackson, W. H. Jones, F. M. Lamb, W. L. Lothrop, A. K. Ordway, W. M. Plummer, W. A. Robinson, E. W. Rowell, F. B. Sands, J. F. Shattuck and S. D. Wood.

Basses, T. J. Adams, F. A. Conant, Hiram Dinsmore, C. H. Dodge, R. E. Gilkey, G. W. Goss, F. E. Jordan, F. O. Mower, J. F. Merrill, H. W. Oakes, Charles B. Reade, J. Hartley Smith, George A. Turner and Burton H. Winslow.

Among others who later joined the society were,

F. L. Blanchard, R. B. Hayes, A. R. Savage, J. Callahan, H. F. Kimball, Fred Lufkin, E. F. Scruton, G. W. Smith, basses; and George T. Page and A. J. Shaw, tenors.

In 1882 the Mendelssohns, with the assistance of a women's chorus made up of some of the best singers of Lewiston and Auburn, and supported by a large orchestra and a cast of fifty, presented "The Pirates of Penzance." B. F. Wood was the director, G. L. Cushing the leader of the orchestra and Mrs. A. J. Tukesbury, pianist. Louise Baldwin of Boston sang the leading roles and the other principal parts were taken by T. J. Adams, F. M. Lamb, W. H. Jones, W. L. Lothrop, F. T. Lufkin, Edith Edwards, Estelle M. Hall, Carrie Rogers and Miss L. P. Sumner.

Other operas were produced by the society, among them "Pinafore," with practically the same members in the principal roles.

William F. Goulding was, for several years, President of this society, and other Vice Presidents were F. B. Sands and A. R. Savage.

*The Cecilia Club of Lewiston*

"Believing that an association for the improvement in the art of music will be of great advantage, we, Mrs. Georgie E. Wood, Mrs. Alice J. Tukesbury, Mrs. Augusta Edwards, Miss Josie Thorne agree to form such an association and to be governed by the following constitution."

Thus in 1881 was the Cecilia Club of Lewiston born. This was an organization composed entirely of ladies, with its members limited, "not to exceed twenty-four."

The first officers of the club were Georgie E. Wood, President; Augusta Edwards, Vice President; Alice

J. Tukesbury, Musical Directress; Estelle M. Hall, Secretary; Lena Robie, Treasurer; Lizzie D. Harlow, Librarian; Augusta Edwards, Alice J. Tukesbury and Josie Thorne, Musical Committee.

A list of the original members, twenty-one in number, included:

Florence Benson, Hannah C. Harlow, Lizzie D. Harlow, Etta Harlow, Mattie E. Hersey, Nancy Hill, Grace Littlefield, Mrs. Georgie E. Wood, Mrs. Helen M. Young of Auburn; Mrs. Sarah J. Andrews, Mrs. Lizzie K. Dickey, May V. Dickey, Nellie Drew, Mrs. Augusta Edwards, Estelle M. Hall, Carrie A. Horne, Mrs. Lena Robie, Josie Thorne, Mrs. Alice J. Tukesbury, and Mrs. Sarah J. Washburn of Lewiston; and Agnes Walker of Poland.

Its programs were of a classical nature. This society thrived for some years. Carrie Horne was the pianist of the club.

Among its honorary members were T. E. Calvert, F. L. Dingley, E. W. Hanscom, Harvey Murray and B. F. Wood.

### *The Rossini Choral Union*

The Rossini Choral Union, with its chorus of fifty voices, gave a number of concerts in Lewiston in the early eighties. L. W. Ballard was the director and the chorus was usually accompanied by his orchestra. Mrs. Alice J. Tukesbury was the pianist. Soloists from Portland and other cities sang the leading parts and principal solos. Prominent on these programs were Helen Nash, soprano; Lulie Sumner, contralto; A. E. Pennell and W. H. Stockbridge, tenors; and J. B. Coyle, bass. Other soloists were Mrs. H. Parker, Mrs. H. E. Wood, May Mitchell, Estelle Hall, Florence E. Stinchfield and Mrs. Helen M. Young.

Levi W. Ballard, founder of the Maine State Musical Association, conductor of the Rossini Choral Union and director of the first State Musical Festival held in Lewiston, was born in Tamworth, N. H.

ALICE J. TUKESBURY, ONE OF THE FOUNDERS (1881) OF THE CECILIA CLUB OF LEWISTON; FIRST PRESIDENT OF THE CLEF CLUB (1894) AND FOR MORE THAN FIFTY YEARS AN ORGANIST IN THAT CITY.

In 1857 Mr. Ballard came from Concord, N. H., to Lewiston. He secured a position as organist and soon acquired a large class of pupils. In 1885 he moved to Minneapolis, Minn., where he spent twenty-five years in musical work. For twenty years before leaving Lewiston he furnished music for schools and college commencement exercises throughout the State.

In 1910 he returned to Maine and became conductor of the Philharmonic Chorus in Lewiston.

Mr. Ballard conducted the first standard oratorio to be performed in Lewiston (1882). This was the "Creation." His musical organization, which was known as Ballard's Chorus and Orchestra, made up of more than two hundred singers, later presented "The Messiah" and several other oratorios. He was prominent in all the large musical undertakings in Androscoggin County for many years. He conducted musical conventions throughout the State and in Vermont; organized the first orchestra at the Old Maine State Seminary and the first symphony orchestra in Lewiston and was organist at the Free Baptist Church, Lewiston, for fourteen years. His activities covered a period of more than sixty years. His cantata "Joseph," the "Opera of Life," "Prayer and Praise," the "One Hundred Third Phalm" and the "Ninety-first Psalm" are among his best known compositions.

### *The Schumann Musical Association*

In 1884 the Schumann Musical Association of Lewiston was organized, and, on January 22, 1885, the society, assisted by the State Street Church Quartette of Portland, then composed of Mrs. W. P. Chase, Mrs. L. A. Goudy, W. H. Stockbridge and J. B. Coyle, presented Schumann's cantata, "The Pilgrimage of the Rose." Hermann Kotzschmar was the director and Prof. A. Beique was the accompanist.

In 1885 Rossini's "Stabat Mater" was given in Lewiston with Carl Zerrahn conducting and Mrs. A. J. Tukesbury acting as pianist. The local singers were assisted by the Germania Orchestra of Boston. The soloists were Emma Juch, soprano; Emily Winant, contralto; Charles Thompson, tenor; and D. M. Babcock, bass.

### *Androscoggin Musical Society*

Another old county musical club was the Androscoggin Musical Society. Its officers in 1869 were A. D. Lockwood, President; F. Newell, Vice President; R. C. Pennell, Secretary and Treasurer; Seth Sumner, Musical Director; and W. K. Emminger, Pianist; and among its members were:

Mrs. E. J. Adams, Mrs. M. W. Chase, Mrs. M. A. Corliss, Mrs. A. E. Edwards, Mrs. C. Freeman, Mrs. J. Goodwin, Mrs. O. P. Lane, Mrs. D. Wiggin, Mrs. J. Woodside, and the Misses L. Barker, A. Clark, M. A. Clifford, Ella Downer, J. L. Farrington, Eva Farwell, G. E. Hall, Eliza Pennell, Lottie Thompson, Josie Thorn, Grace Waldron and Dora Witcher, sopranos; Mrs. W. C. Darrah, Mrs. F. Gammon, Mrs. E. A. Kinsley, Mrs. P. M. Thurlow, Mrs. C. Walker, and the Misses E. M. Bodge, Eliza Burgess, S. A. Chase, Victoria Cook, Nellie Drew, M. F. Sumner and Nellie Wyman, altos; Charles H. Barrell, Benjamin Chandler, A. B. Crafts, E. C. Farrington, T. Fillebrown, C. L. Hunt, J. B. Jordan, Carlos Nudd, A. K. Ordway, R. C. Pennell and E. W. Rowell, tenors; J. H. Chase, M. W. Chase, C. A. Davenport, H. Dinsmore, A. B. Edwards, N. L. Fogg, D. W. Kinsley, A. D. Lockwood, F. Newell, Charles A. Pendexter, A. E. Pennell, A. P. Pennell, J. W. Ricker, W. A. Russell, Seth Sumner, T. D. Thorn and B. F. Wood, basses.

The society sent a delegation of more than sixty singers to take part in the National Peace Jubilee in Boston in 1869.

B. F. Wood succeeded Mr. Sumner as director of the Androscoggin Musical Society and Harvey Murray and E. W. Hanscom subsequently became pianists.

One of the best women's quartettes ever organized in western Maine was the Philomela Quartette of Lewiston. Helen Nash Sleeper was the first soprano and musical director; Belle Bartlett Woodbury, the second soprano; Florence E. Stinchfield, alto; and Martha F. Lufkin, second alto. This quartette appeared on many concert programs.

The Alpha Quartette of Lewiston also met with considerable success. Mrs. Bertha Kenney Miller was the first soprano; Mrs. Florence Campbell Nevens, second soprano; Lucy Mitchell Lane, first alto; and Mrs. Minnie Goss Litchfield, second alto.

The Schumann Quartette of Auburn, of which M. Cora Bumpus was the soprano, appeared in concert in a number of cities in the late seventies. Its other members were Mrs. Lena Robie, W. L. Lothrop and T. J. Adams.

Another musical club which existed in Lewiston at this time was the Ladies' Verdi Mandolin and Guitar Club.

Louise Baldwin, one of Lewiston's most gifted singers, sang in concert in Boston and other cities where she became prominent as a teacher of the voice. She was the daughter of Mrs. Royal Quimby. She married Alberto Randegger, composer, conductor and professor of singing. Prof. Randegger conducted Mozart's "Magic Flute" at Covent Garden, London, where he and his wife went to live, and has directed many other notable concerts. Many Maine singers were pupils of Randegger.

### *The Augusta Choral Society*

Another organization to send a delegation to the National Peace Jubilee in Boston was the Augusta Choral Society. In 1869 its officers were George Weeks, President; A. Partridge, Secretary; A. Clark, Treasurer; Dr. A. H. Chamberlain, Librarian; and Waldemar Malmene, Musical Director; and its members were:

Mrs. O. G. Turner, Fannie Allen, Julia Folsom, Brinda Fuller, Miss M. E. McArthur, Annie Partridge, Mary Richards and Abba Turner, sopranos; Mrs. Waldemar Malmene, Mrs. Laura Sewell, Carrie Blanding, Master Allen Rutherford and Master Fred Staples, altos; Dr. A. H. Chamberlain, Dr. W. Scott Hill, Frank Knowlton and W. Malmene, tenors; A. Clark, J. L. Hodsdon, Jr., Allen Partridge, George E. Weeks, C. P. Weston and H. Wood, basses.

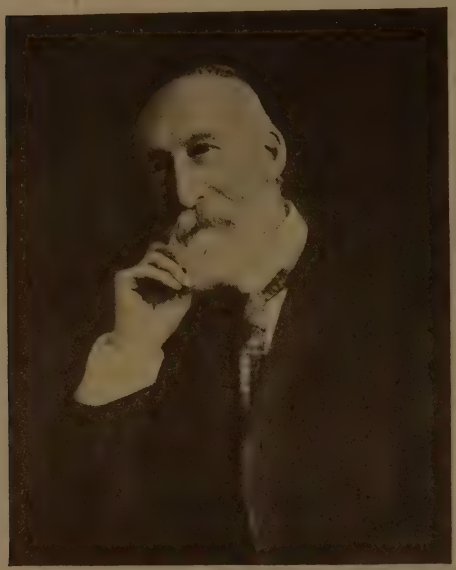
### *The Biddeford Choral Union*

The Biddeford Choral Union was organized by R. M. Hobbs soon after the close of the Civil War. Charles W. Shannon was accompanist and director of the chorus. In 1869 the Peace Festival Choir of Saco was organized largely from the members of the Biddeford Choral Union. This choir included many of the best voices to be found in these adjoining cities and among those who went to sing in the great Boston Jubilee were:

Mrs. Melinda K. Abbott, Mrs. E. H. Bailey, Mrs. M. A. Hodgkins, Mrs. Eliza Howland, Mrs. Hattie Littlefield, Mrs. J. W. Littlefield, Mrs. E. Manson, Mrs. T. L. Merrill, Mrs. J. E. Quinby, Mrs. J. T. Seaver, and the Misses M. R. Atkins, R. C. Blake, Lizzie A. Burbank, Julia Hill, C. M. Kendrick, Sarah H. Nowell, Florence Patten, Fannie E. Priest, Abby E. Robinson, Susie C. Smith, A. M. Sumner, J. M. Sumner, Lissa A. Tuxbury, Sarah Usher, sopranos; Mrs. Mary E. Clark, Mrs. George Googins, Mrs. S. K. Hamilton, Mrs. William Perkins, Mrs. Josie R. Seavey, Mrs. C. W. Shannon, Mrs. A. C. Tuxbury, Mrs. H. L. Weaver, Lizzie P. Goldthwait, Amanda Haseltine, Annie Jewett, Mary E. Sands, altos; G. G. Additon, Alonzo L. Berry, Paul Chadbourne, James L. Emery, Edwin J. Foss, Edwin A. Gowen, George E. Grant, William A. Hodgkins, Thomas L. Merrill, S. K. Milliken, John Phantom, A. A. Tapley, Alonzo Towle, Alfred C. Tuxbury, Charles E. Usher, tenors; J. S. Additon, John Barker, George Beaumont, James Boardman, R. S. Boulter, H. G. Dean, George D. Emerson, F. N. Hodsdon, S. C. Libbey, John M. Pevey, Albion Sands, Albert C. Sawyer, J. T. Seaver, Manson Seavy, C. T. Shannon, Charles W. Shannon, James H. Shannon, George S. Watson, basses.

The Saco Chorus Club was organized for the young people of Saco by Mr. Shannon as a music school on a conservatory design.

In 1870 the Biddeford Choral Union and the Saco Chorus Club assisted by Chandler's Band of Portland united in a "grand concert" in the City Hall, Saco. Among the musicians of promi-



CHARLES W. SHANNON, ONE OF THE FOUNDERS OF THE BANGOR CONSERVATORY OF MUSIC AND FOR MORE THAN SIXTY YEARS AN ORGANIST IN SACO.

nence who made public appearances in Saco at about this time were E. A. Gowan and Mrs. Paul Chadbourne, pianists; James Stanton, George Darling, Mrs. J. W. Littlefield, George E. Grant, Mrs. E. Manson, Mrs. M. A. Roberts, Kate Morris, Mrs. T. L. Merrill, Mrs. C. W. Shannon, Mabelle S. Shannon, Alice Goshen, Charles Abbott, J. H. Fenderson, Mrs. W. F. Abbott, Mrs. George Cutter, Hattie Akkerson, A. C. Sawyer, L. B. Milliken and Helen and Charlotte Bedell, vocalists.

Professor Charles W. Shannon, organist in Saco from 1862 until the time of his death in 1925, was the grandson of Deacon Richard Shannon. He was born in New London, Conn., in 1837. His father, Charles T. Shannon, was a natural musician who could play on any instrument without being taught. The grandfather, Deacon Richard Shannon, tried to discourage the musical ambitions of his son and forbade him to play excepting on Sundays. Fearing that his boy might become a musician, he sent him to New York to learn the prosaic occupation of soap making, which to his mind was more respectable. In order to rid himself of the soap business, which he detested, Charles T. Shannon, answering an advertisement of "Musicians Wanted," joined the Navy. He had never before seen a clarinet but on being asked by the bandmaster if he could play it, surprised himself with the ease with which he mastered it. At the end of his enlistment he returned to Saco where he became organist in the First Parish Church.

Charles W. Shannon first played the organ in the First Parish Church at the age of seven or eight, when he supplied for his father, who had taught him how to play and who, because of so many services in connection with a convention then being held in Saco, was unable to perform his regular duties. When fourteen and sixteen years old respectively, Charles W. Shannon and Richard Cutts Shannon gave an entertainment in Cutts Hall, Saco, at which they were assisted by E. H. Weeks, violoncellist, the Glee Club and the Saco Cornet Band, P. H. Clark, leader.

At one time three members of the Shannon family were playing organs in six separate churches in Saco and Biddeford.

Mr. Shannon played at the Congress Square Church in Portland in 1869. In the winter of 1887 and 1888 he went abroad. On his return he again took up his profession as organist and directed choruses and many talented choirs. He was one of the organizers of the Bangor Conservatory of Music in 1868 and at one time had sixty pupils

in Bangor. He organized a music school and gave the only three musical conventions ever held in Saco. He never tired of telling how he "hired" Annie Louise Cary for a concert before she became famous and how, for her appearance, he paid her fifteen dollars.

His services as organist covered a period of sixty-three successive years.

### *L'Union Musicale of Biddeford*

Ever since the days of Father Gabrielle Druillettes the French people of Maine have played an important part in the music of the State.

Choral and instrumental musical societies, whose membership is composed wholly of people of French descent, have produced operas that compare favorably with professional productions.

Their love for the artistic, their attention to tone production as well as other minute details have developed among their people some of the best musical aggregations to be found in the State.

One of the earliest French Societies in Maine was L'Union Musicale of Biddeford, organized and conducted by Pierre L. Painchaud, founder and leader of Painchaud's Band. This society had a membership of sixty and Alfred Bonneau was its President for some time. Among the operas presented by L'Union Musicale were "Chimes of Normandy," "Girofle, Girofla" and "Olivette." The title roles in "Chimes of Normandy" and "Girofle Girofla" were sung by Heloise P. Renouf, daughter of the director, and that of "Olivette" by Gerome Morin.

William Grant Brooks, born in Saco in 1869, was organist for more than twenty-five years in churches in Saco and Biddeford. His hymns appear in many hymn books and his band pieces have been played by the most famous bands in the country. He toured the country as a lecturer on musical subjects in a five-year course and gave many lectures on travel subjects, during which he traveled more than ten thousand miles. His book, *The World's Ready Helper,* was translated into the Chinese language and is used in China by the school children of that country.

Charles Henry Granger, another musician of Saco, was a musical genius and a portrait painter. He played the organ at the Old Unitarian Church in Saco for a number of years.

### *The Parlor Musical Society of Belfast*

An organization which for some time occupied a prominent place among the musical clubs of Belfast was the Parlor Musical Society. This club was organized in November, 1888, with twenty-five members, "for the promotion of music culture."

Following its re-organization in 1898 its officers (1900) were Clarence Osgood Poor, President; Rev. James Monroe Leighton, Vice President; Bertha I. Bird, Secretary; Elbert Simmons Pitcher, Treasurer; and Essie M. Sanborn, Librarian.

Mr. Poor retained the office of President for nearly all the years of its existence. Among others who were officers of the society were Mrs. Charles Walden, E. S. Pitcher and Louise Dennett.

No complete list of the members of this musical organization being available, only a partial list of members and officers can be given here. Among the members were:

Mary E. Faunce, Mrs. E. S. Pitcher, Ralph I. Morse, Charlotte Colburn, Mrs. Clement Wescott, J. Lee Patterson, Helen M. Dunton, Isabel Ginn, Mrs. Howard Whitten, Mrs. C. W. Wescott, Mrs. Ralph H. Howes, Mrs. E. P. Frost, Amy Stoddard, Marian Wells, Blanche Sullivan, Mrs. G. W. Chase, Annie Crosby, A. C.

Knight, Mrs. J. H. Quimby, Kitty Conant, John Parker, Katherine Brier, Clara B. Marsh, Grace Lamb, Isaphine Patterson, M. S. Crockett, Ethola Frost, Russell Lord and Gladys Pitcher.

The first concerts by this society were given in the Unitarian Parish House. Two programs were presented each season. For nearly twenty years this society served the people of Belfast as its leading musical organization.

The Arion Quartette, whose members were Messrs. Pitcher, Jones, Craig and Pettengill, and The Ladies' Quartette, composed of Charlotte Colburn, Miss Milliken, Mrs. J. H. Quimby and Mrs. E. S. Pitcher, were, at this time, rivals for popular favor in Belfast.

### *The Belfast Musical Society*

The Belfast Musical Society was the successor of the Parlor Musical Society. C. O. Poor, who had been President of the older organization, became the honorary president of the new society.

Other officers were President, Ralph I. Morse; Vice President, C. E. White; Treasurer, E. S. Pitcher; Secretary, Edith Burgess; Librarian, Leon Beckwith.

E. S. Pitcher was its director and Mrs. Elon Gilchrist, Amy Stoddard and Mrs. Leon Beckwith were its pianists.

The new organization was not content with concert programs, so with the aid of professional directors and stage managers from Boston several operas were produced by the members of this society and their fellow townspeople. The principal operas presented were "The Chimes of Normandy," "Patience" and "Pepita."

Among those taking the leading roles in these productions were:

Katherine Quimby, Villa Phelan Pendleton, Alice Simmons, Hazel Barnard, Anna Booker, Edna Bedell, Ralph I. Morse, Arthur Johnson, John J. Nolan, Charles Hammons, Elon Gilchrist, Morris L. Slugg, Bertram L. Davis, in "The Chimes of Normandy;" Ralph I. Morse, Charles F. Hammons, E. S. Pitcher, Clarence E. Hall, Arthur N. Johnson, E. B. Gilchrist, Katherine Brier, Mrs. C. E. Read, Winnifred Sanborn, Mrs. C. W. Wescott and Katherine C. Quimby, in "Patience;" and Charles F. Hammons, Robert S. Rawson, Ralph I. Morse, Elbridge S. Pitcher, Katharine C. Quimby, William J. Havner, Katherine Brier, and Mrs. C. W. Wescott, in "Pepita."

In the orchestra, at the presentation of "Pepita," were:

Violins, Mr. and Mrs. Carl Lamson; cello, Gladys Pitcher; bass, R. P. Chase; cornet, Charles Bartlett; trombone, H. A. Drinkwater; drums, John Parker; clarinet, Charles Harmon; pianists, Mrs. Elon Gilchrist and Louise Dennett.

The Belfast Musical Society did much to cultivate musical appreciation by securing well-known artists for lecture recitals.

Previous to the organization of the Parlor Musical Society the Belfast Choral Society, organized in 1879, "for the cultivation of music," was a successful society for a considerable period. Rev. Simon Goodenough was its first President.

Other musical organizations, which gave concerts in Belfast during this period, were the Monarch Banjo and Guitar Club, whose membership was composed of young men of the city, and the Clef Club.

### *The Musical Club of Brunswick*

The Musical Club, a society whose membership was composed of women, was formed at Brunswick in 1878, "on a basis something like the Rossini Club of Portland," and gave their first concert in the spring of that year. Mrs. Henry Carmichael was the pianist and other members were Mrs. John Winchell, Alice McKeen, Mrs. Elizabeth Whitmore and Mrs. George Stetson.

One of the earliest organizations in Bath was the Mozart Society of which

William E. Rice was the leading spirit. Carl Zerrahn was the concert director.

Other musical societies which flourished in Bath during this period were the St. Cecilia Society and the Bath Quartette Club.

Harry McLellan writes of the music in Bath at this time: "Between fifty and sixty years ago, Bath was a very musical place. My father has often spoken of the 'four Emmas' as they were known, Emma McLellan, afterward Mrs. John R. Houghton; Emma Owen, afterward Mrs. G. E. R. Patten; Emma Elliot and Emma Hayden (Emma Eames' mother), who later married Capt. Eames. These four were very prominent musically. At that time Joseph Emerson, who possessed a beautiful tenor voice, a friend and contemporary of Annie Louise Cary, provided much vocal music. Annie Cary came to town frequently to visit relatives and her voice was often heard. My father, Charles H. McLellan, had a superb baritone voice and always took part in all musical affairs. The older generation will recall him as a member of the Haydn Society of Portland. At these concerts he appeared as soloist in 'Fridolin,' 'The Messiah,' 'Creation,' etc.

"In these days Luigi Dama, a Milanese, settled in Bath and gave lessons in singing to a very large class. He afterward achieved distinction in California.

"Thomas Ryan, the leader and organizer of the Mendelssohn Quintette Club, also lived in Bath at that time. The organization acquired an international reputation later.

"Ethel Hyde who died some years ago had a magnificent dramatic soprano voice. She was the daughter of General T. W. Hyde and studied abroad. Her voice had warmth and feeling. Impressarios in Europe tried to persuade the General to let her go into opera but for some reason he preferred that she should not."

Mrs. T. W. Hyde (Mrs. Eames' sister and wife of General Hyde) was very musical and an excellent accompanist as was also Mrs. John Howland and Jennie R. Morse.

Arthur S. Hyde, son of General Thomas W. and Annie Hayden Hyde, was born in Bath. He studied in Boston, Paris and other musical centers. He was organist of St. John's Episcopal Church, Charlestown, Mass., and then, until 1908, at the Emmanuel Church in Boston, when he went to St. Bartholomew's in New York where he remained until the time of his death. As a trainer of choirs he gained a foremost place in the ranks of his profession. During his musical career he conducted choral societies in New York and Boston and in a number of Maine cities.

Almost since its organization as a town East Machias has had the reputation of possessing more than the average amount of musical talent. One of its first singing school teachers was Uriah Tufts, who also played the violin. It is said that he belonged to the family for whom Tufts College is named. There was also a Mr. Billings who taught music, not William Billings, although among William Billings' descendants were some who were natives of East Machias.

Other old time singing school teachers of East Machias were Irving Chase and "Ned" Parker. A "Prof. Bill" gave musical instruction in East Machias about 1863. Andrew Hanscom, who was born in East Machias, taught singing schools all his life, and Irving Wilson was another native who taught music there in the seventies.

Among the early teachers of music in East Machias were Mrs. Abbie Bev-

ALICE TALBOT, FOR MANY YEARS LEADER IN MUSIC IN EAST MACHIAS. FROM AN EARLY PHOTOGRAPH.

erly, Mrs. Mabel Rose, Clayton Sanborn, Marian Talbot, Mrs. Edwin Dwelly, Mrs. Henry Whittier, Mrs. Julia Sanborn, and Mrs. Alice Talbot. Later teachers have been Lizzie Brown, Mrs. Clara Hall Knox, Clara S. Talbot, and Hovey M. Wiswell.

In the early days Mrs. Albert Cushing played the bass viol in the church, and before the organ was installed there one of the early musical instruments used to accompany the singers was an "elbow melodian." This curious and rare musical instrument, which, to be played, was laid across the knees, and blown by the motion of the arms or elbows while the keys were played by the fingers, came into the possession of Mrs. Sarah Sanborn Ames.

Jessie Upton and Mrs. Mabel Chisholm McAlpine were prominent among the early vocalists of East Machias, while Mrs. Charles Dennison, Blanche Dewey and Arthur Sanborn were later singers.

Among those who developed excellent voices during Mr. Harris' stay there were Mr. and Mrs. Frank Sanborn, Mrs. Julia Furber, Mrs. Martha Hoyt, Mrs. Bertha Whittemore, Mrs. T. M. Sanborn, Mrs. Lillie Shaw Lynch, Mrs. Annie Shaw Burns and Marian Talbot.

The Old Hundred Society of East Machias may be said to have been the original club for the promotion of choral singing in that town. Colonel William Pope was the one who was looked upon as a leader by his musical associates, among whom were Micah J. Talbot, Eben Blackman, Luther Hall and Daniel Savage.

The Mendelssohn Club of East Machias was organized in 1879. Herbert Harris was President and Director and Mrs. Alice Talbot was Accompanist.

Besides the Mendelssohn Club, prominent among the musical organizations of East Machias have been the Glee Club, the Wiswell Brass Quartette, the Young Ladies' Sextette, the Young Ladies' Orchestra and the Festival Chorus.

The Young Ladies' Orchestra, which was in existence about 1900, was composed of Carrie Maloon, violin; Minerva Maloon, violin and banjo; Lucy Sanborn, cornet; Emily Sanborn, piano; and Nana Upton, cello and voice.

The Ladies' Sextette was a vocal organization, the members of which were Mabel Harris (leader), Julia Wiswell, Annie Keller, Emily Harris, Susan Sanborn and Marian Talbot.

The Wiswell Brass Quartette was made up of Frank Wiswell and his three sons, Thomas, Harry and Hovey, while his daughter, Julia, acted as accompanist.

Among the East Machias musicians who served as organists were Mrs.

OLD WINTHROP CHOIR. STANDING, LEFT TO RIGHT: JOSEPH W. ESTY, JULIET STANLEY, MARY STANLEY, CHARLES AUGUSTUS WING; SITTING: SARAH WING (ORGANIST). FROM AN OLD TINTYPE LOANED BY JULIET STANLEY WARREN.

Elizabeth B. Talbot, Emma Cary, Clayton H. Sanborn, Mrs. Abbie Munson Beverley, Mrs. Charlotte Coleman Cary, Mrs. Nana Upton Oakes, Mrs. Lena Hall Patton, Mrs. Alice Brown Talbot, Emily F. Sanborn, Mrs. Mabel Austin, Harris Rose, Marian Talbot, Mrs. Sarah Sanborn De Merritt and Mrs. Mary Talbot Whittin.

Mrs. George F. Cary who was, for some time, the accompanist of the Festival Chorus, taught singing in the schools of the town.

In the old Baptist Church in East Corinth was Nathan Herrick, who played the bass viol, Franklin Herrick, who played the violin, and Erastus Ball, who played an elbow melodian. These three comprised "the church orchestra." Mr. Ball was also quite a famous singer and it was said of him that "his low notes would jar the seats."

Deacon Stephen Decker was the leading tenor and Elmira Decker, Elmira (Ball) Rollins and Maria (Decker) Chapman sang the soprano and alto parts. Alexander Drummond was another who was a good singer at this time. The old cabinet organ which succeeded the orchestra in the church in 1856 was played by Mary E. Ball.

Major Oakman taught singing schools in East Corinth and at one time took his family, who were all musical, on a concert tour. In his family were Charles Oakman, violinist; Marion Oakman, cellist; and George Oakman, pianist.

George W. Oakman, born in Corinth, Maine, 1846, taught piano and

SARAH DEARBORN CHANDLER, PROMINENT WINTHROP SINGER IN THE SIXTIES. FROM AN OLD TINTYPE.

organ in Boston many years and was organist in several churches in Boston and vicinity. He was for ten years a member of the Handel and Haydn Society of Boston and sang at the Boston Peace Jubilee.

Winthrop has probably produced more singers with exceptionally beautiful voices than almost any town in Maine.

Juliet Marion Stanley Warren, soprano, who was born in Dixfield, Maine, went to live in Winthrop, where for twenty years she sang in the Congregational Church choir with her sister Jane Elizabeth Stanley, who sang alto. Other prominent sopranos in Winthrop, in this period, were Emily Augusta Jacobs, who sang in the Methodist Church; Sarah Dearborn Chandler, who sang in the Congregational Church choir; and Annie Webb, who became organist at the latter church after the new organ was installed.

Among the best alto singers were Nellie Esty Bridgham, who sang in the Congregational Church, then went abroad for several years, and later returned to Winthrop; Mary Malvina Stanley Gower; Carrie Wing, who was also an organist; Mrs. La Verne Kimpton Maxfield, who was a member of the old Winthrop Quartette; and Lona Straw.

Elias Miller Clark was a fine bass singer in Winthrop at this time as was also Thomas B. Beals. Mr. Beals became quite celebrated as a double bass viol player, and, as a member of Father Kemp's Troupe, went to England, and, on his return, became a resident of Somerville; Charles Wing, another excellent bass singer, was leader of the Congregational Church choir for many years; George Metcalf and Capt. Peleg Benson were among those who also sang bass in this choir.

Other musicians in Winthrop were Frank Coy who sang tenor in the Congregational Church choir for a number of years and afterwards went west for a time; and Annie Branscombe Gower of Winthrop, a pupil of Willard Kimball and an excellent pianist.

Among others who have been organists in Winthrop were Albert Page, Sarah Wing, Horace Packard, Matilda Sewall and Phoebe Fairbanks.

S. K. Whiting, a composer of several songs, was a native of East Winthrop.

An old singing society which had a chorus of forty members was prominent in Winthrop in the seventies.

Another choir that became more than locally famous was that of the First Baptist Church of Livermore Falls.

Judge Roswell C. Boothby (1840-1922), a native of Leeds, who sang solo

CHOIR OF THE FIRST BAPTIST CHURCH, LIVERMORE FALLS (1866). STANDING, LEFT TO RIGHT: DELIA WOOD, JOHN DUNHAM, JUDGE ROSWELL C. BOOTHBY (CHOIR DIRECTOR), WILLIAM DOYEN, JOHN ROWELL; SITTING: MRS. A. J. BURGESS, MRS. HELEN RAMSDELL, MRS. R. C. BOOTHBY (ORGANIST), MRS. C. R. NOYES, MRS. JOHN DUNHAM. FROM A PHOTOGRAPH MADE IN 1866. LOANED BY MRS. ETHEL L. ALLEN.

bass, was its leader for more than fifty years. Mr. Boothby held many high offices. He was Superintendent of Schools, County Commissioner and member of the Governor's Council.

Mrs. Helen Lancaster, born in New Sharon, for twenty-five years sang soprano in the choir.

The choir of the Bridgton Methodist Episcopal Church at the time of its dedication in January, 1872, consisted of George Bradstreet, S. M. Cook, Addie S. Goodwin and her sister Mary E. Goodwin. Nettie Burnham was the organist.

Because of the mechanical limitations of this volume, references to a few of the musicians of this period who left their impress in varying degrees on the World of Music in Maine, though brief, must suffice.

Willis Emery Bacheller (1861-1910), who was born in Union, Maine, was musically educated abroad and made a name for himself in this country as a concert and oratorio singer (tenor) and later as a teacher of singing. He counted many prominent singers in his studio.

Eugene Francis Johnson (1842-1876), a native of Gardiner, was probably one of the most remarkable pianists ever born in Maine. He first studied with Henry S. Edwards of Portland and later with J. C. D. Parker of Boston, and in Germany with Speidle and Franz Bendel. He was for a time organist at the Congress Street Methodist Church, Portland, and then at the Park Street (Murray's) Church, Boston. Among his compositions are "Seaside Echoes," for piano, and two songs, "Old Robin Bids Farewell to Thee" and "Village Dear."

Albert R. Frank, born in Poland, Maine, in 1859, studied with Myron and William Whitney, and later, in Florence, with Vannucini. He sang at the Old South Church in Boston for many years. For some time prior to his death he was at the head of the Boston Conservatory of Music.

Edward E. Holden of Bangor, for many years a resident of Boston, was the possessor of an exceptionally fine tenor voice. He sang in a number of male quartettes, among the most famous of which were the Apollo and Weber Quartettes of Boston. He was also a member of the Apollo Club of that city.

Ella Lewis, daughter of Jacob Lewis of Portland, studied with W. H. Dennett and later with Vannucini. She sang with Theodore Thomas's Orchestra for three consecutive seasons after her return from Europe.

Dr. Augustus H. Burbank of Yarmouth was a prominent Maine musician. At a musical convention in Philadelphia his voice created a sensation and he was called upon to lead the singing. Receiving several attractive offers he sang for a time in the churches there. After his return to Maine he sang at the Congregational Church at Yarmouth.

Esther Burbank, his sister, was also very musical and his daughter, Annie Burbank, who married William F. Bennett of Yarmouth, was an exceptionally good pianist.

Julia Fenderson received her musical training in Italy. She gave a concert in Steinway Hall, New York, and made such a good impression that she was engaged by Gilmore and made her debut at Gilmore's Garden as "Signori Guiletta."

Minna Bete of Lewiston had a voice of such promise that the citizens of Lewiston gave a benefit concert at which three thousand dollars was raised as a fund for her vocal training. She studied with Myron W. Whitney who said of her "when Minna is in song, she is not of earth, she is an angel. . . . Hers is the most wonderful voice I have heard in years." Her Boston debut at the Conservatory was a triumph for a young girl who was then only about nineteen years old, but on the following morning she was carried to a hospital and there within a few hours she died.

Leila Farrell, sister of Charles Farrell, remembered by the older people in Portland as a strikingly beautiful school girl, developed more than ordinary musical talent, and succeeded Eliza Weathersby as Nat Goodwin's prima donna. Her voice, though not big, was pleasing. Early in life her career, like that of her brother, was cut short by a fatal illness. Miss Farrell appeared with Alice Carle in a production of the "Mikado" by local singers in Portland in the seventies.

Emma F. Griffith, daughter of Amos W. and Azubah F. (Stockbridge) Griffith, was the possessor of a fine soprano voice and locally well known in her young days in Dixfield where she was born in 1847. She sang in concert in Dixfield and later in Boston. She was a student at the New England Conservatory of Music at the time that Lillian Nordica was studying there.

Among the old time singing school teachers in this period were, Horace True in Turner, Buckfield, Minott and Auburn; John Everett Rand in Steep Falls and Standish; Robert McLaughlin in Scarboro; Elwin Symonds in Anson; Thomas J. Wentworth in West Baldwin; and Temple H. Snow, in Westbrook.

Alden Wing Lovejoy, son of Nathan and Temperance Wing Lovejoy, was born in Wayne in 1829. His father was

a farmer. He evinced a taste for music at a very early age and learned to play the violin without an instructor. His first violin was purchased by an older brother for the sum of two shillings, but having no strings he utilized the thread of his father's shoe ball for this purpose. When still a small boy he learned to sing alto parts in a local quartette. Later his voice developed into a fine tenor. He taught his first singing school at Litchfield at the age of sixteen. He became famous as a singing school teacher and organized schools for singing, not only in Maine, but in Massachusetts, Rhode Island and Wisconsin. When he left his father's farm, at the age of seventeen, he first went to Boston and traveled to Ohio, to Wisconsin and back to Worcester where, in 1858, he met and married May Dudley of that city and they moved to Boston. He became superintendent of the Roger's Piano Company, and sang in many church choirs, including Dr. Means' Church in Boston, Dr. Sweetsir's Church in Worcester and the Universalist Church at Columbus, Ohio. He conducted many musical societies and glee clubs. His last years were spent at West Roxbury where his leisure was occupied in making violins and practicing and composing music.

Thomas Jones, chime bell ringer, who lived in Portland for many years, died in that city about 1908 when nearly eighty years of age. He played cello in an orchestra in Boston and also in Portland and had a room on the top floor of the building on lower Exchange Street where for a number of years a few elderly men gathered and played as a string quartette. Mr. Jones played the chimes in a church in Boston, and after taking up his residence in Portland he played those which were in the Plymouth Church. He enjoyed the acquaintance of prominent singers and instrumentalists in both cities. His wife and daughter were both musicians.

To Stephen A. Emery (1841-1891), one of the most popular teachers of harmony in the New England Conservatory of Music, a large number of important American composers have been indebted for their fundamental instruction in the art of composition. Mr. Emery was born in Paris, Maine. He was the son of Stephen Emery, distinguished Maine lawyer and jurist. As a child, before he was able to read music, he composed several little pieces and, aided by an elder sister, who showed him how to write out his compositions, he made considerable progress. He entered Colby University in the fall of 1859, but, owing to ill health, and defective vision, was compelled to give up his college plans at the end of the freshman year. He took up the study of piano and harmony with Henry S. Edwards of Portland, and upon the advice of this teacher he went to Leipzig in 1862. There he studied for two years with Richter, Papperitz, Plaidy and Hauptmann. After a short stay in Dresden he returned to the United States and remained in Portland until the great fire of 1866, when he removed to Boston. On the opening of the New England Conservatory of Music in Boston, in 1867, he became a teacher of the piano and was later appointed professor of harmony, theory and composition in the Boston University College of Music, where he remained during the remainder of his lifetime. His compositions, numbering in all about one hundred and fifty pieces, nearly all of them in the smaller forms, are full of grace and delicacy and are all musical.

His "Foundation Studies in Piano-

forte Playing, Op. 35" (written for his own children), a remarkably simple and easy course for beginners, and his "Elements of Harmony," were for many years used almost exclusively throughout the country.

Mr. Emery's reputation as a lecturer upon musical subjects, a contributor to musical papers, a composer, a teacher of harmony, counterpoint and piano was nationwide. His editorial contributions to *The Musical Herald* exerted a wide-spread influence among the musical people of America, and through them he was influential in elevating the standard of musical taste.

Among Mr. Emery's distinguished pupils were Ethelbert Neven, Horatio Parker, Henry K. Hadley and Homer Norris.

Homer Albert Norris (1860-1920), was born in Wayne. Among his American music teachers were George W. Marston, F. W. Hale, Stephen A. Emery and G. W. Chadwick. After studying at the New England Conservatory in Boston he went to Paris where he spent four years in study under Dubois, Guilmant, Godard and others. Returning, he became a teacher of music in Boston. He was organist at the Ruggles Street Baptist Church in Boston for twelve years and organist and choirmaster at St. George's Episcopal Church, New York City, two years.

His compositions number about sixty songs, most of them of a romantic nature. "Protestations," "Parting," "O Mother Mine" (words by Kipling), "Peace," "The World and a Day" and "Twilight" are all beautiful numbers. The last is considered by critics as one of the best American songs. His first song, "Rock-a-bye, Baby," which is said to have had a greater sale than any hitherto published in America, he sold for twelve printed copies.

Among his chief works are two cantatas, "Nain," and "The Flight of the Eagle" and a concert overture, "Zoroaster."

Mr. Norris was a contributor to various musical journals and author of "Practical Harmony on a French Basis," in two volumes, and "The Art of Counterpoint." He married Henrietta Hobbs of Boston.

E. W. Locke, a native of Bath, was a resident of Portland in 1861 and it was in that city that he wrote many of the songs that became popular in the United States army. He was a singer, composer and lecturer. At the breaking out of the Civil War Mr. Locke tried to enlist, but was rejected by reason of an accident which had made him lame. He received an appointment from President Lincoln to "go to the army and cheer the men around their camp fires." With this commission in his possession he visited over five hundred regiments and batteries, and taught his songs to the soldiers and remained with the army through the war.

Mr. Locke sang at many hospitals and prisons songs which he composed. Among the best known were. "Hark to Arms," "We are Marching Down to Dixie Land," "We're Marching on to Richmond," "I feel I'm Growing Old, Lizzie," "There's a fresh Little Mound near the Willow," "Down by the Sea," "Strike for the Right," and "Ship of State."

After the close of the war he continued writing and publishing popular songs, few of which are now sung. Mr. Locke neither asked for nor received compensation for his services during the war.

Among other composers in this period were Rev. F. M. Lamb, born in Poland, 1858; Rev. Lorenzo B. Allen, born in Jefferson, 1812; Nathaniel Butler, born in Waterville, 1824; and Rev.

Henry M. King, born in Oxford, 1838, all of whom were hymn writers.

George A. Quimby of Portland, who transcribed much music for the Catholic Churches, wrote some secular music, among the most popular numbers of which were "The Shepherd Boy's Evening Song," "Flying Clouds," "N' Importe," "La Rosiere," "Polka Brilliante."

Charles Whitney Coombs, a native of Bucksport, who served as organist at the American church in Saxony from 1887 to 1891, composed a number of cantatas, among which were "The First Christmas," "The Ancient of Days" and "The Sorrows of Death."

Alfred Dudley Turner (1854-1888), composed a series of "Octave Studies" that have been declared to be among the most valued contributions made by an American to musical pedagogy.

Other Maine composers were Emily Peace Meader, a native of Waterville; Victoire Hayden, composer of "Father, I go to Thee"; Prince Wheeler, a native of Phillips; Oliver T. Shaw, Benjamin Whelpley, Alice Weston, Charles E. Hamlen, Paul White and Mae Silsby White of Bangor.

Musical works and books on musical subjects published at about this time, included the operetta "Carlotta," in five acts, libretto by Mrs. J. H. Additon, music arranged by James Wight, Rockland, 1870; "Helps to the Mercy Seat," consisting of original hymns and selections, a book of two hundred and sixty-five pages by Rev. John M. Putnam, published in Portland in 1870; and "Baptist Hymn writers and their Hymns" by Henry S. Burrage, Portland, Maine, 1888.

Other vocalists, and members of church choirs, of consequence at this time were, Della Ayers, Belle Bartlett, Mrs. M. L. Baker, George A. Briggs, Lizzie P. Briggs, Martha Lufkin Coombs,

IRA STOCKBRIDGE OF FREEPORT. PIONEER IMPRESSARIO, TO WHOM WESTERN MAINE OWES MUCH FOR THE FOUNDATION OF ITS MUSICAL CULTURE.

Fred Day, and Alice B. Morrison of Portland; Elsie Jordan of Yarmouth; Fred Chase of Augusta; William Bourne Brown of Lisbon Falls; and Albert Davis of Hallowell.

From the end of the Civil War to the close of this period Portland was favored with appearances of many of the greatest vocal and instrumental artists of the world, for a large number of which that city was indebted to Ira C. Stockbridge, the outstanding impressario in Maine in his day.

Theodore Thomas' Orchestra, Gilmore's Band, The Boston Symphony Orchestra, the Germania Band and the Boston Opera Company were a few of the attractions which played in Portland during this time, and which were attended by music lovers from all parts of the State.

Among the instrumental and vocal

BIRTHPLACE OF ANNIE LOUISE CARY, WAYNE, MAINE. FROM A PHOTOGRAPH TAKEN BY THE AUTHOR IN 1925.

soloists who played or sang in Portland during these years were, Adelina Patti, Adelaide Phillips, Teresa Parodi, Mlle. Montmorency, Signor Stigelli, Anna Bishop, Louis M. Gottschalk, Carlotta Patti, Camilla Urso, Parepa Rosa, Ole Bull, Clara Louise Kellogg, Signora Biscaccianti, Herr Mollenhaur, Carl Rosen, Carlo LeFranc, Bernard Listemann, Marie Krebs, Teresa Carreno, Anton Rubinstein, Henri Wieniawski, Louise Leibhart, Emma Cranch, Herr Von Bulow, Mlle. Theresa Titiens, Henry Clay Barnabee, Georgie Dean Spaulding, Emma Abbott, Mme. Madeline Schuller, Tom Karl, Emma Thursby, Emma Nevada and Annie Louise Cary.

*Annie Louise Cary*

You sing
And the melody of all the world
Falls on my wondering heart.
It cries and murmurs passionate and wild;
In me it thrills in exquisite pulsation,
And joy and pain and hope and exultation
Are mingled in eternity of bliss.

LEO RABELLE.

When a "Warning out of Town" was issued to constable Squire Bishop of Winthrop in 1792, in which he was directed to notify "John Clark, fiddler, a transient person who has lately come into this town for the purpose of abiding therein, not having obtained the town's consent therefore, that he depart the limits thereof within fifteen days"; and when this constable warned a man (believed to be the same man) "Off of God's Earth," and, having received in return the inquiry as to where he should be expected to go, replied, "Get out of the world—go to Wayne!" (though, perhaps, in somewhat stronger phraseology), little did he realize that this little hamlet, situated sixteen miles west of Augusta, and about ten miles from Winthrop, would some day become famous as the birthplace of one of the world's greatest songbirds; yet such is the irony of fate that in this town of Wayne, despised by the Winthrop constable, and elected by him as a fit place to send all

itinerant fiddlers and others whom he considered mere instruments of the devil, was born one destined to become an internationally famous singer, whose clear, rich contralto voice would some day enthrall thousands.

Like many New England houses the birthplace of Annie Louise Cary is a two-story frame dwelling with an ell at the back, and a wide veranda running across the front. From its chestnut stair post to the thumb-latches on its upper doors, it is typical of the period and locality in which it was built, as are the spacious parlors at the right of the front hall which is at the middle of the house.

It stands in a heater at the junction of two roads and faces directly up the main street and from its front porch is an extended view of beautiful Pocasset Lake.

To appreciate fully how this young singer was able to overcome the almost insurmountable obstacles which beset her in her endeavor to secure a musical education, such as she alone realized she must have, if she would one day be great, and how she met and triumphed over every discouragement, one should go back several centuries to the time of the Norman barons and learn from what redoubtable stock Annie Louise Cary was descended. Suffice it to say, the Carys never knew such a word as failure, and it was such a characteristic in this great American vocalist which enabled her to keep up the fight long after others would have been ready to acknowledge defeat.

Simeon Cary, whose paternal grandfather, several generations removed, had settled in Bridgewater in 1634, was a grandson of the Simeon Cary of Revolutionary renown, and came to Maine to settle, bringing with him a wife of remarkable musical talent and a son who came naturally by those exceptional gifts with which his mother had been endowed. This son, an ambitious, studious boy, was Nelson Howard Cary, destined to be the father of Annie Louise Cary.

Into the Cary home at Winthrop came Marcia and Maria Stockbridge, two of the daughters of William R. Stockbridge, a direct descendant of Elder Brewster of Mayflower fame, and a prosperous merchant of Yarmouth. On Sundays Mr. Stockbridge led the village choir in which his daughters had a prominent part. Desiring that Maria and Marcia should have the best obtainable in the way of culture and the facilities for a broader education than could at that time be obtained in Yarmouth, Deacon Stockbridge decided to send them to a fashionable academy for young ladies at Winthrop.

It was during a search for a place in which to stay, while taking the course at the academy, that the Stockbridge girls had come upon the Cary homestead, where they were taken in, and, with their new found friends, established a veritable little musical community of their own.

Nelson Cary was, at this time, a teacher in the school at Winthrop. He had a good robust baritone voice and was an unusually good singer for those days when voice building was not much in evidence in that part of the country, and he was an excellent performer on the violoncello as well.

A contributor to the *Winthrop Banner*, in November, 1881, writes of Nelson Cary, "He was a young man of good address; tall, straight and muscular, with blue eyes, light hair and florid complexion. Physically he resembled his father more than his mother, but his native musical gifts were more particularly inherited from his mother, who was the sweetest and

ANNIE LOUISE CARY, AT AGE OF SEVENTEEN, WHEN A TEACHER AT THE NORTH SCARBORO SCHOOL-HOUSE.

most charming singer our young ears had then heard."

Their mutual interest in musical matters, as well as the intellectual qualities of their minds, naturally attracted Dr. Cary and Maria Stockbridge to each other, and in the year of 1829 they were married. Annie Louise Cary, born October 22, 1841, was the youngest of the six children with which this interesting couple were blessed, as may be seen from the following extract from the Cary family record:

CARY FAMILY

| *Name* | *Birth* |
|---|---|
| Nelson H. Cary | Jan. 1807 |
| Maria Stockbridge | Aug. 1806 |
| Children | |
| William Howard | Aug. 1830 |
| Joseph Stockbridge | May 1832 |
| Marcia Angelia | May 1835 |
| Ellen Maria | Oct. 1837 |
| Samuel Edwin | Dec. 1839 |
| Ann Louisa (Annie Louise) | Oct. 1841 |

Stories of childhood incidents in the lives of great people are always of interest to those who admire them, and there are two that those who knew Annie Cary as a child in Wayne love to tell.

It is related that, like most New England girls of her time, in their growing-up days, Annie Cary wore her hair in two long braids, such as used to be commonly termed, "pig-tails." One day she appeared before her mother minus one of these hirsute appendages and, on being questioned, explained that she had cut it off and planted it in the yard "so a hair-tree would grow there."

The other story is that at about this time she exhibited a propensity for indiscriminate hair-cutting and insisted on trimming the locks of all the children with whom she played, and that on a certain occasion at about this time one, who later in life came to hold one of the highest judicial offices in the land, is said to have been obliged to beat an ignominious retreat before the advance of the determined young lady of the brandishing shears.

Soon after her mother's death, which occurred when Annie Louise was but eight years old, the family moved to Yarmouth and during certain periods she visited a relative in the town of Durham.

To Colonel Joseph Tyler, who taught singing school in Durham, Annie Louise Cary acknowledged her first music teachings. "Col. Joe," as he was familiarly known throughout the countryside, received his title through the militia. He was one of those to enlist in the First Maine Cavalry under Colonel Baldwin from Farmington. The youthful pupils stood in awe of their stern teacher, with his military bearing and commanding manner. He exacted strict attention from them dur-

ing the musical hour and fortunate was the child who allowed his thoughts to wander momentarily from the subject in hand if he escaped without a thwack over the head with the fiddle bow of the master. The notes and staff were drawn on the blackboard with chalk and it was from such crude beginnings that the little Annie Louise Cary received her earliest instruction in the art of sight reading. Long after giving up her musical career, in a letter to a friend, she wrote, "It was Col. Joe from whom I had my first instruction in singing, from the blackboard and chalk, and he with his fiddle. He was a fierce looking man, and we were always fearful for the safety of our heads, but that is over sixty years ago. Alas!"

When she was sixteen years of age she went to boarding school in Gorham and taught in the North Scarboro school near that little town in order to help in defraying the expense of her tuition.

In 1860 she was graduated from the women's seminary in Gorham and in that year, ambitious to obtain the best New England afforded in vocal instruction, she went to Boston to spend the winter with her brother, Joseph, who had married and settled in that city.

She sang in one of the Boston churches during this first winter away from her native state, but, in the spring, when the Civil War broke out, because her brother was one of the first to enlist in the Union cause, and, because she was without funds, she was compelled again to take up teaching, so she returned to the little school house in Scarboro where she once more undertook her work as teacher.

That she might fulfill the longing which possessed her to continue her musical education she finally made arrangements with some friends in Boston to assist in the menial duties of their household in return for her board, and, securing a position in another church choir, she was enabled again to take up her singing lessons.

She sang in the chorus of the Handel and Haydn Society, but her soul was filled with a desire to become a great concert and oratorio singer, and while she sat with the chorus she would picture herself rendering the solo parts of the great oratorios. At this period of her career Miss Cary made occasional trips to Northern New England towns where she sang solos in concert work, and once she sang the contralto solos in "Israel in Egypt" with Parepa Rosa and the Handel and Haydn Society. Her principal instructors in Boston were J. Q. Weatherbee and Lyman Wheeler, two of the best vocal teachers to be found in New England at that time, and, for short periods, she studied with J. F. Rudolphson and Dr. Gailmette.

Among the early concerts, at which Miss Cary appeared, was Edwin Bruce's Annual Concert at Tremont Temple, April 8, 1863, at which, with ten other soloists, she assisted. On this program she sang in a quartette with Theresa Gibson, B. F. Gilbert and Henry Clay Barnabee.

But she realized that hers was a voice that required nothing less than instruction under the greatest teachers the world afforded, so she decided, if a way to get there could be found, to go to Milan where two of her American girl friends were already located. She could think of only one way to raise the money, and, although the risk was great, she hired the Boston Music Hall, on her own responsibility, acted as her own press agent, impressario and manager, and gave a concert which really started her on the road

ANNIE LOUISE CARY (1866), WHEN SHE FIRST WENT ABROAD TO STUDY. PHOTO BY GIULIO ROSSI, MILAN.

to success. Before the summer of 1866 was over she was in Milan, studying with Viadot Garcia, then generally considered the greatest teacher of singing of his time, and had, besides, the sum of six hundred dollars on which to live and complete her musical education. The first year abroad was so full of discouragements that it would have disheartened any but a girl possessed of such resolute courage as was Annie Cary.

Her overpowering ambition was still to be a great singer of oratorio, but her Italian masters could see nothing for her except opera in which she was not at that time in the slightest degree interested. She had been brought up to look on opera and the dramatic stage as things to be avoided, things that were dangerous, if not positively sinful — for the influence of her stern Puritan forebears had been passed on to her — but to her Milanese teachers, on the contrary, it would, of course, have been incomprehensible to think that there could be any wrong in singing on the operatic stage. The people on the continent did not seem to care for concert and oratorio and, with her funds exhausted, and remittances from home few and far between, there appeared to be no alternative but to take an engagement in opera, if she could get one. This opportunity soon presented itself. Hazardous as was the attempt to sing in opera, without having first had an opportunity to perfect herself in the art of acting, she managed to keep at it because of her remarkable voice with its unusual range and beautiful quality, and her captivating personality. At first she sang small parts, soprano, mezzo contralto, tenor or high baritone, at the discretion of the director. Her first appearance in opera was in "The Masked Ball" at Copenhagen in January, 1868. She travelled with this opera company for two years, playing in Norway, Sweden and Denmark, receiving in return a salary wretchedly small when she was able to collect it at all, but though, because of her appearance in opera she came under the displeasure of most of her kin who could have given her pecuniary aid, she kept "carrying on," for she keenly realized the derision with which she would be greeted, should she return unsuccessful. Thus she was thrown entirely on her own resources in what seemed to her a merciless world. She struggled on, borrowing a few dollars here and a hundred dollars there, in order that she might be enabled to continue her studies, until she became so deeply in debt that she owed thousands. When winter came she continued her tutelage with whom she could, some times

with one teacher and sometimes with another. The spring of 1870 found her singing in London, and the references to her in all the English papers, after her London debut, when, at Covent Garden, she appeared in Lucrezia Borgia with her former teacher, Mlle. Titiens, were all very flattering for a singer so young.

Later in 1870, when singing in Brussells, Maurice Strakosch heard her, and promptly offered her an opportunity to join a concert troupe which was to tour the United States. The Strakosch Troupe, with the celebrated Swedish prima donna, Christine Nilsson at its head, made its first appearance in Steinway Hall, New York, in September, 1870. Miss Nilsson was heralded as the Swedish Nightingale, while Miss Cary was known to the audience only as "A Boston girl who had been studying abroad." She then came to realize in some degree her ambition to excel on the concert stage, for she surprised and delighted her audience on this occasion to such an extent that she is said to have fairly divided the honors with the great prima donna. This was indeed a triumph, for Nilsson was marvellously fascinating, and was showered with expressions of the most extravagant approval. Miss Cary's vibrant contralto awoke a depth of feeling in her audience that surprised all, critics and public alike, for they realized that here was at last a voice that would forever rival that of the sopranos with whom she would be associated.

From several hundred press notices of Annie Louise Cary, which she herself had collected, the following brief references will give some idea of her progress in her chosen art at this time.

The critics, almost without exception, were in accord. The *New York Times* said, "Miss Cary, the contralto-

ANNIE LOUISE CARY (1870), ON HER RETURN TO AMERICA, AFTER HER LONDON DEBUT. FROM A STEREOPTICON.

and almost mezzo-soprano of the troupe won great favor before the evening was ended. Her voice is even, extended, and of a most sympathetic quality, and she uses it in a manner indicating a culture very complete."

The *Tribune* stated, "She has an admirable voice, full, deep, round and mellow — a voice like that of Adelaide Phillips, with a great deal of that peculiarly sweet and touching quality which seems to belong more or less to all American girls who have any voice at all."

The *Standard* declared, "She is really one of the sweetest and most delicious contraltos who has sung in this city for many years. There is a rollicking charm in her singing, which earned for her not only a favorable, but a most enthusiastic reception. She was thrice recalled. Already she is a favorite with the American people, and she may feel assured that the verdict of

New York will be the verdict of the whole country."

The *Star* commented, "In spite of the thankless task of singing by the side of the world's greatest, Miss Cary has succeeded in winning her own way to a good many hearts. Miss Cary's treatment is a study in a certain style, and less an individual appreciation and treatment than Nilsson's. The wild charm of the latter was wanting; yet with what consumate skill Miss Cary sang! How carefully, how well! All was finished as a Parian vase. It was like a rosewood musical box, perfectly in tune. Everything was precise and true; the force of cultivation could go no further. Our despair was that of Pygmalion before his statue."

So great was her success that within eight days of her first appearance she had become a prime favorite with New York audiences, and on the eighth evening she was presented with an enormous bouquet which was accepted in a manner to cause no little merriment. In describing this incident the *New York Mail* said, "Miss Cary and Signor Verger each gave a solo, and also sang together in a duo from 'Don Giovanni.' Both were encored, Miss Cary tumultuously. The lady was the recipient of a quarter-acre bouquet of flowers, which she was able to carry off in triumph only by balancing it gracefully on her head—to the amusement equally of herself and the audience."

Of her voice, L. B. Barnes, noted music critic, wrote, "We heard Miss Cary at the same concert for the first time since her arrival in this country, and can truly say that, for quality of voice and an artistic use of the same she has few, if any, rivals in this country; and were she placed in any other connection than by the side of one of the greatest of living artistes, she would be the recipient of the most flattering testimonials to her artistic abilities. As it is, she fully shares the honors with her associates."

While the *New York Review* of October thirty-first gave this very flattering though entirely truthful notice of her attainments:

"Her's is emphatically honest, absolute singing, in which there is not a note 'shirked,' not a passage, however florid, left without its full measure of genuine tone or metrical value, nothing 'made up' or dependent upon aught but true music for its effect. Miss Cary's voice, ranging from F, below to B, above the staff, is rich, mellow, and glowing with what is termed 'warmth' of tone in the chest notes, full, strong and resonant in the upper part, and is one of the finest contraltos we ever heard. Her training has been in the best Italian school, for she executes an 'aria di bravura' of Rossini (the greatest of writers for the voice) with all the solid brilliancy, large style of phrasing, and chiara-oscuro the great master himself could have desired; but she also sympathizes strongly with the deeper and more thoughtful inspirations of the classic German composers, and can express them reverentially and beautifully. Miss Cary, is, in brief, an artist of the highest order."

This was the turn of the tide with Annie Louise Cary. Seventeen concerts were given in Steinway Hall in the fall of 1870, and the two thousand seats were sold out at every performance. The troupe travelled all winter, giving over a hundred concerts in all parts of the country, every one of which but added glory to Cary's growing fame. It is said that at this time Miss Cary had only two stage gowns, both of which she had brought from Paris, a wardrobe hardly sufficient for the requirements of seventeen appear-

ances in one Metropolitan concert hall, yet so completely had she won the affection of the critical New York public that if she had worn the same gown every night it would not have mattered. Neither did it matter to Annie Louise Cary for her predominating thought at this time was to repay those who had aided her in the realization of her dreams. Suffice it to say that the very first money she received went to liquidate her obligations.

Philadelphia, Providence, Boston, Albany, Rochester, and Buffalo, which the Strakosch Company visited between times, successively capitulated before the charm of Miss Cary's voice.

On November fifteenth this year she sang in Portland City Hall. So eager were Maine people to hear her that the evening trains over the old Portland and Rochester, Portland and Ogdensburg, Portland and Kennebec, and P. S. and P. Railroads were crowded to capacity. Her reception in Portland was nothing less than an ovation. The account in the *Morning Press* is interesting: "For more than an hour previous to the time advertised for the commencement of the concert last evening the crowd began to flock to City Hall, including the large number of persons that had been brought into the city over the various railroads from Gorham, Saco, Biddeford, Bath, Westbrook and other towns. Consequently when the hour of eight arrived the hall presented a sight such as has not been witnessed for a long time. When we say that the aisles were filled with chairs, and that the audience overflowed into the lobbies and ante rooms we may convey some idea of the throng that had assembled to welcome their song-bird home.

"Miss Cary's appearance was the signal for a hearty outburst of applause. She came upon the stage with a most winning smile upon her face and took her station near the piano with an easy grace and manner so unaffected and pleasing that it was a pleasure merely to look at her. She was attired in a rich white corded silk en traine with corsage trimmed with geraniums, and ivy and geraniums in her hair. Her only jewelry consisted of a magnificent pair of diamond ear drops, presented to her a fortnight ago by her friends in Boston, and a locket of Roman gold. What shall we say of her rendering of the cavatina, 'Ah! quel giorno,' from 'Semiramide!' What wonderful fullness and richness her voice possesses, so strong and firm in its timbre; what smoothness of utterance, nice modulation of tones, and excellent style! Her voice seemed exactly suited to the florid music of Rossini, and the bird-like trills and runs were executed with a finish and ease that afforded a treat seldom enjoyed. An enthusiastic encore was responded to most willingly, and 'Home, Sweet Home,' was the piece selected. A more appropriate selection could not have been made, and the deafening applause that followed the prelude on the piano showed how well the audience appreciated it. She sang that song, the sweetest in the English language, which is more familiar probably to all of Anglo-Saxon descent than any other, with a simplicity and rare melodic truth, free from any ornamentation whatever, that went straight to the hearts of her hearers and completed the captivation. Then came Meyerbeer's 'Nobil Signor,' by Miss Cary, abounding in the vocal adornments that are a feature of this composer. The hungry public insisted upon an encore which called forth that exquisite ballad, 'Kathleen Mavourneen,' rendered with a pathos that almost brought tears to the eye. If any one can imagine any-

ANNIE LOUISE CARY (1873), AS SHE APPEARED AT THE CINCINNATI FESTIVALS. PHOTO BY ROCHER, CHICAGO.

thing more tender than the manner in which this gifted artist brought out the words, 'Ah, why art thou silent,' we should like to hear it."

Miss Cary's contract with Strakosch was for a two-year period. In the second season the troupe produced opera, and her great success in this season was as Azucena in "Il Trovatore."

Her third season in America was largely in concert work, and Carlotta Patti, who had a reputation, world wide, as "Queen of the Concert Stage," and by many considered the equal of her sister Adelina, was the soprano of the troupe, yet the critics were divided again in their opinions as to who was the greater singer, some even declaring that Miss Cary was "incomparably the finer singer of the two" and one that "Patti was forced to second place by the manifest wish of the audience." Her voice must indeed have been altogether lovely to have brought forth such expressions from the critics in all parts of the country, north, south, east and west, as these: "She sings more like a bird than any one since the days of Jenny Lind; her voice, joyous and full of laughter makes her music ripple like dancing water;" "Her voice is like diamonds and pearls, absolutely flawless, and her personality makes her audience her friends;" "She is a glorious woman with a voice of great power; rich, full and satisfactory; singing with an honesty of purpose and a fidelity of execution that carries her audience by storm;" and "she is the sweetest songstress in America and the rendering of her songs is brilliant, intellectual and soulful."

During her first season in America Miss Cary appeared as soloist in Chicago in "The Messiah," and almost every winter throughout her musical career she found time to make at least one or more appearances in oratorio.

In May of 1873 she sang at the first great Cincinnati Festival organized by Theodore Thomas, at which she was easily the star. Eight concerts were given in one week and her truly superb rendering of selections from Gluck's "Orpheus" was pronounced "the great artistic success of the Festival." It was during this season of 1872-73 that Rubinstein visited America and on hearing her sing he said of Miss Cary's voice, "Hers is the most beautiful I have ever heard in the world."

With such unequivocal praise from one of the world's greatest music masters, the re-printing of further press notices in this chapter seems almost superfluous, yet memory is a fleeting thing at best and lest it be forgotten how truly great this wonderful Maine singer was, it is well to re-read a few from the multitude of highly flattering ones Annie Louise Cary received dur-

ing the memorable years of her eventful career.

The following excerpt from an editorial which appeared in the *Cincinnati Enquirer* in May, 1873, recalling, as it does, the adoration which was then accorded this singer in all the great cities in which she appeared, and the mastery of her art as depicted in her interpretation and presentation of the character of "Orpheus" will forever be of interest to all with whom the name of Annie Louise Cary is familiar.

"But standing magnificently in relief against the whole picture, (for the story was told to impressible minds, as plainly as if spread upon canvas before them, and imprinted upon the souls of the auditors by the superior sensuousness of the Art which Gluck raised over that of the painter) stood the 'Orpheus' of the evening. Well might Miss Cary have dreaded the ordeal; well might she have trembled on the first words of the aria, 'Thus now her death I mourn,' for she stepped then to a task which perhaps with any other woman living would have been as that to which the soldier bounds when he volunteers upon a forlorn hope. Yet she began, as genius always does in such cases, with a cool confidence that reassured those who trembled for her. In all the long recitatives she was grand; in the arias, which followed each other without rest or pause, she never faltered, the whole score, sublime in its very simplicity, being rendered note for note in the very spirit of the Master.

"Once or twice, during the appeals of 'Orpheus' to the gradually relenting furies, there were rumblings of applause, foretelling the earthquake that was to come. When, after the chorus had performed 'Ope then the portals wide,' etc., accelerating and retarding with a correctness and readiness that spoke volumes for their discipline, the final aria, 'Ah, I have lost my Eurydice!' was begun without other preparation than the removal of the delicate locket from the white throat. When it was ended, a storm of bravos broke out and were stilled only to hear the remaining chorus and orchestral movements.

"Then again tumult reigned and again and again was the diva — for such she was to be evermore — called to the stage amid the wildest cheering we ever heard save once. A memorable event in the musical history of the new world had been consummated. A memorable lyric triumph had been recorded, and a never-to-be forgotten hour had fallen upon the life of the immortal prima donna contralto, Annie Louise Cary. Who that heard will ever forget the plaintive

'Leave me alone! This grave is sacred to my pain.
Let no one here remain to view my sorrow.'

Or the wierd, sorrowful melody of

'Sad and lonely I wait
There, whence my fair one has flown,
By the deep, dark sea.
Oh, hard and cruel fate,
That doth my suppliant tone
Re-echo back to me!'

"Who indeed! Not those who were present at the greatest triumph Cincinnati ever saw and certainly not those whose souls have drunk in the truth that 'Orpheus' is the embodiment of melancholy music, and who heard in the wails of the hero the sorrows of all lovers, who have mourned for their dead ideals since the world began. Yet 'sublime in its simplicity,' we never expect to hear such another composition until Cary and Thomas and a May Musical Festival come together once more."

Other parts in which Miss Cary

ANNIE LOUISE CARY (1874), AT THE TIME OF HER APPEARANCES IN RUSSIA. PHOTO BY BERGAMASSO, ST. PETERSBURG, RUSSIA.

again appeared during this season were those of "Frederico" in "Mignon"; "Azucena" in "Il Trovatore"; "Siebel" in "Faust" and "Urban" the page in "Les Huguenots"; and in all the cities in which she sang she continued to receive notices flattering enough to turn the head of any girl of twenty-two.

But as successful as her "Orpheus" had been, her "Amneris" won for her such enconiums as must have delighted her heart. "Miss Cary achieved a magnificent triumph as the Princess Amneris;" and, "It was a personation which places her at the head of all American artists," were among the expressions of the critics, while the following by a musical editor of one of the great New York dailies, written fifteen years after Miss Cary had created the part, bears testimony to the greatness of her characterization of "Amneris" as compared with that of other artists who followed her.

"The cast was an uncommonly strong one, save in the case of Fraulein Hunn, who was entirely overweighted with the grand role of 'Amneris.' It is probable that many of the habitues of the German opera are quite ignorant of the possibilities of this part. Certainly, those who never heard Annie Louise Cary in it know nothing of its scope. If she had been on the stage in the great duet of the second act Lilli Lehmann would have met with one of the surprises or her career, for, as she went through the scene last night, she would have been completely overshadowed by the greatest 'Amneris' that ever walked the stage."

It will be remembered that the opera "Aida" was originally written on a commission from the Viceroy of Egypt, who desired an original opera for the opening of the new Grand Opera House in Cairo.

Adensey Curiosibhay, Parsee Merchant of Bombay, having heard Miss Cary as "Amneris," writing to a friend in New York, said, "Miss Cary has proved herself this winter a perfect marvel of not only a powerful and sweet singer, but of an actress that is almost too good to be in an opera. Had she been the original princess in the opera of 'Aida,' when it was given in Cairo, Egypt, Mustapha Pasha would have smothered her in diamonds and pearls, to say nothing of bales of fine cashmere shawls, as her singing and acting are perfectly superb."

The same season in which "Aida" was produced (1874) will be remembered for the production of "Lohengrin" in New York, but, though it was feared that Wagner would prove too heavy for audiences that had been accustomed to more tuneful melodies and lighter programs, its success was in-

stantaneous. Nilsson, Cary, Campanini and Del Puente filled the Academy of Music night after night and from this time until 1882 Annie Louise Cary may be said to have been at the very height of her fame and popularity as one of the world's greatest singers. In the spring of 1874 Miss Cary's third great triumph of the season came to her when she sang Bach's "Passion Music" with the Handel and Haydn Society of Boston. Here she again revelled in the music of the oratorio so dear to her heart, and she afterward said that she was more proud of this achievement than of anything else she ever did.

In September, 1874, she again appeared in opera, this time with Albani and Carpi. Her great success this season was in Verdi's "Requiem." As was the custom during these engagement seasons the company or troupe would give "sacred concerts" on Sunday evenings at which most of the principals sang selections from famous operas, but Miss Cary always chose for her numbers solos from the oratorios and other works of a similar nature, yet she was always the favorite at these concerts. During November of this season Mr. Strakosch brought out Verdi's "Messa Solenelle," and the critics who were lavish in their praise of the work of this Maine artist, in the presentation of this great composition, pronounced it "all that the most exacting critic could require."

After five seasons in America Miss Cary returned to Europe where she appeared for two seasons with Adelina Patti. In Moscow and St. Petersburg, between which the seasons were divided, she was literally showered with presents of silver and jewels, and was wildly applauded at each appearance. Here, her interpretation of the role of "Amneris" created a veritable sensation, and for the excellence of her performance she was rewarded by the Russian Court with a testimonial signed by all the dignitaries of that august body. This beautiful specimen of calligraphy hangs on the walls of the Wayne public library to which she donated it, together with a generous portion of her valuable collection of pictures, which she gathered while on the continent.

ANNIE LOUISE CARY (1879), AS AMNERIS IN THE OPERA "AIDA." PHOTO BY BERGAMASSO, ST. PETERSBURG, RUSSIA.

An anonymous writer in *The Northern Border,* under the caption of "Napoleon Bonaparte and Miss Cary's Visit to Moscow," thus commemorates in rhyme two events of historical importance that took place in this Russian Metropolis:

Napoleon went to Moscow,
The Russian bear to tame;
Miss Cary went there also,
To add unto her fame.
He went with sword and spear and gun,
She with Apollo's arts;

He went to break the Russian's heads,
She went to cheer their hearts.
He studied how to win the game,
At blood-stained Borodino;
She strove to higher raise her name,
And higher pile her "rhino."
While Bona caused their wrath to boil,
Miss C. won admiration;
She raised a mighty homage blaze,
He caused a conflagration.
One kindled love, the other hate,
Yet still there's this connection,
None can deny that both received
A very warm reception.

Between the two seasons in Russia Miss Cary made a trip to America especially to sing at the Centennial Exposition in Philadelphia, at which she created the wildest enthusiasm.

In the spring of 1877 she came to America again and started on a long concert tour with Theodore Thomas and his orchestra. Twenty concerts were given during this season in which Miss Cary was the only soloist.

The two following seasons (1877-78 and 1878-79) she spent travelling with Clara Louise Kellogg, giving concerts for the most part, but occasionally presenting operas, among which, of course, was the now famous "Aida." One of the critics at this time says, "she comes back to us, more blooming than ever, and she has lost none of her hold on the public favor. The character of Amneris she may be said to have made her own; she has never been more perfectly fitted with a dramatic character, and there are few parts which better display the splendor of her rich voice."

After nine years under the management of Strakosch, Miss Cary left him in 1879 to join the Mapleson troupe. Here she was again associated with Campanini, and "Aida" was again produced. Miss Cary's popularity continued to increase and she became such an immense favorite that some other role for her was sought. It was decided to revive the time honored "La Favorita." The parts assigned them suited both Campanini and Miss Cary, and together they made a second sensation of this season.

During the season of 1880-81 Etelka Gerster joined the troupe and "Lohengren" was again produced. Miss Cary's last appearance in opera was in Philadelphia, April 22, 1881, and curiously enough it was in "The Masked Ball," the identical opera in which she had made her bow to the operatic public in 1868.

Miss Cary's three greatest personations in opera are acknowledged to be those of "Leonora" in "La Favorita"; "Ortrud" in "Lohengren"; and "Amneris" in "Aida." One who had seen her portray the character of "Amneris" writes:

"From the moment she came on the stage in the first act until she knelt, weeping over the tomb of Rhadames, every word she sang, every gesture she made remain stamped on our memory. It was not only that she had created the part, and made it her own, it was also that she never had any successor in it. She gave the world its only notable 'Amneris,' and not until the present generation has passed away, and opera houses in both Europe and America, are filled with those who never saw nor heard her, will any other interpretation of the character fail to receive unfavorable comparison with that of Annie Louise Cary."

Miss Cary's last appearance was not, however, in opera.

She sang at a Brooklyn Philharmonic Concert the day following her last operatic appearance, and a week later at the Damrosch Festival in the Seventh Regiment Armory. Gersta, who was also singing at this Festival, after hearing Miss Cary sing a solo from "The Messiah," turned to her in

astonishment and said, "Cary, I never really heard you sing before. This is your place."

During the winter of 1881-82 Miss Cary was obliged to cancel many of her concert engagements on account of a throat trouble. One of her noteworthy appearances of this season was with the Boston Symphony Orchestra of which Georg Henschel was the conductor.

The *Boston Herald* of the day following said: "The audience was enthusiastic in its applause throughout the evening but the generous plaudits showered upon the leader and his orchestra were as nothing to the spontaneous recognition of the superior excellence of Miss Cary's efforts in her two numbers."

In the spring of 1882, when the second Festival was organized by Theodore Thomas, it was announced, in the prospectus, that Miss Cary would be one of the soloists, but when the first night came the audience was disappointed to find printed slips scattered through the house stating that she would be unable to appear. On Sunday afternoon, the last concert of the Festival, she was there, and, although it required almost superhuman effort to go through with her part, she overcame her trouble temporarily and sang her number with that dramatic power and perfection of vocal art that had distinguished all her previous performances, in the twelve years of her professional career. The enthusiasm on this her last appearance was great, and the following from the *New York Times* of the next morning gives some idea of the ovation that was accorded her.

"Her entrance produced a demonstration. Audience and chorus rose to receive her, and she was welcomed with a fervor which published in unmistakable language the depth and sincerity of the affection felt for her in New York."

ANNIE LOUISE CARY (1880), AT THE TIME OF HER LAST APPEARANCE IN PUBLIC. PHOTO BY ROCHER, CHICAGO.

In June, 1882, Miss Cary married Charles Monson Raymond of New York and for twenty-seven years, until Mr. Raymond's death, they lived happily together, at first in New York and afterwards at Norwalk, Conn. Their winters were spent in Italy, and a few weeks of each summer at Scarboro Beach, in Maine.

Though after her marriage and her retirement the greater part of her time was occupied in her devotion to her husband and to her charities, with three other ladies she formed a quartet for which the name of the Berkeley Quartet was chosen, and, for a number of years, these ladies met and sang for mutual pleasure or brightened the hours of the shut-ins of New York by visiting the hospitals and singing for them.

In August, 1888, a Scarboro correspondent to the *Boston Herald* wrote:

"Here, on Tuesday evening, when the frivol was at its fresh beginning, when the sound of the first waltz and the polka was just dying out, a cluster of chords was struck upon the piano that were neither a waltz nor polka, and then suddenly, unexpectedly, a voice that all summer we had longed to hear was heard above the piano chords, above the hum of voices in hall and office, and outside on the broad piazzas. The song was a very simple one, that tender, pathetic 'Darby and Joan' of Molloy's. But the voice was the voice of Annie Louise Cary, now Mrs. Raymond. People were talking all about the office and the hall and the piazzas, in the usual idle and aimless manner, when that first note rose upon the air. As this was followed by another and still another note, a curious hush fell upon the crowd; then, with one impulse, everybody turned toward the parlor, while those who were on the piazzas flung up the windows and leaned in. There was something oddly impressive in the silent listening throng. Even the children drew back and looked at the singer with wide eyes, as her voice floated out in those tender strains. With the older people this hushed attitude was significant of the knowledge they had that this was a rare occasion, and that they must make the most of it."

And a week later the same contributor adds:

"It was a week ago, on Sunday afternoon. A party of young Canadians with charming voices, opened upon Faure's 'Les Rameaux' and Mrs. Raymond, standing near, joined in the chorus. A little later in the evening, standing beside the piano in just the old way we recall so well, she sang 'Rest in the Lord,' and 'The Lord is Mindful of His Own.' Following these she gave us 'The Lost Chord,' and, by request, that tear bringing song, 'Douglas, Douglas, Tender and True.' I don't think there was a dry eye among the listeners. It is not the greatness of a voice alone that does this; it is the power that lies behind it — the power of character and sympathy. I had heard the 'Douglas' sung deliciously by other singers, but they did not put into it or rather express what Mrs. Raymond did. Others whom I had heard left you in your tears, with your heart aching. Annie Louise Cary lifted you in spite of your tears into a higher and stronger atmosphere. When I spoke of her in my former letter as only singing in private to her domestic circle of friends, I did not then know that in some of the hospitals in New York her voice was frequently heard— that in the Maine General Hospital in Portland, where she has placed a free bed, she also sings, and indeed at many charitable institutions she not only helps to heal the stricken ones by the enchantment of her song, but by homelier ways of service. 'She is a Maine girl, God bless her,' said one of her friends, in speaking of her. A Maine girl, the daughter of a physician, her hearty sympathy turns to her native state. It is the charity that is not content, however, to work in ruts, but diffuses itself with liberal love wherever there is need.

Although most of her time after her marriage was devoted to her home and the New York Diet Kitchen in which she became deeply interested, for a short time she appeared occasionally in concerts for charity. For a number of years she was a member of the Rubinstein Club of New York and although she sang with the chorus on a number of occasions, she could never

again be induced to sing a solo. She seemed to prefer that all should remember her as at her best. There was no farewell performance, and the public never knew when she finally made her last bow. Annie Louise Cary was not only a great singer, but she was possessed of a noble soul. She had no whims or caprices, and even the orchestra loved her. She died at her home in Norwalk, April 3, 1921 — the last to survive, but one, of the six children of Nelson H. and Maria S. Cary — twelve years after the death of her husband. Mrs. Raymond bequeathed several funds for continuing a number of the charities in which she was interested, among which were the free bed and room at the Maine General Hospital in Portland, known as the Annie Louise Cary Room, and another at the Central Maine General Hospital in Lewiston, known as the Nelson Howard Cary Room, in memory of her father. The endowments she provided for these two eleemosynary institutions will forever bear mute testimony to the generous heart of Annie Louise Cary and always remain a monument to the love she bore her native State.

Samuel Thurston in his *Reminiscences* says, "Whenever she was in Portland she came to our choir at the First Parish and joined us in singing. The last time she came she sang Mendelssohn's 'But the Lord is Mindful of His Own,' with a rendering new to me, though I had heard it many times and by some famous singers. But her grand voice and broad, noble style, with her heartfelt fervor, was beyond comparison with all previous renderings."

On her visits to Portland and Gorham and other towns of her youth Annie Louise Cary would invariably take a place in the choir of the church on Sunday, and many a service in a little country church was enriched by the superb voice of this singer and many an old acquaintance was thus given an opportunity to hear her, in the kind of music she herself loved best.

She loved her State of Maine to the last, and to it she referred in many of her letters. "What a wonderful State is ours, and I am glad to have seen so much of it," was a statement in one of the last that she wrote.

In compliance with one of her last requests, the State of Maine flag was placed inside her casket and was buried with her body in its final resting place.

An editorial in the *Boston Evening Traveller,* on the occasion of her appearance at a complimentary concert tendered Flora Barry, paid her this tribute: "To Annie Louise Cary is given, not only the matchless voice, the marvellous power to charm; but the charm is enriched and made permanent by the soul that shines through the beautiful eyes, the dignity and nobleness of character which the nation holds in honor, and which will ever insure to Annie Louise Cary-Raymond the place of the greatest lyric artist that America has ever produced."

The following alliterative acrostic was written of Annie Louise Cary by one who admired her from afar.

| | | | |
|---|---|---|---|
| Cary | Carols! | Carking | Care |
| Admonished, | As her | Art | Appears, |
| Retreats, and | Rapture, | Rejoicing, | Recalls |
| Ye | Youthful | Yester- | Years. |

Hers was a triumphant and resplendent career, but with all her success, she remained throughout her life a noble woman, unselfish and unspoiled — a distinguished representative of the only type of true nobility known on the Western Hemisphere.

# CHAPTER VI

## The Music of the State of Maine
## Fourth Period 1897 - 1928

### *The Maine Music Festival*

The staunch old hills are listening — listening —
For the strains that float afar,
And the rippling rills are hastening—hastening—
Where the tuneful measures are.
Where the pine trees shed their fragrance
Where the breakers chant refrain,
Happy days are nearer bringing
Sounds of melody in Maine.
The leaflets soft are rustling — rustling —
In the fair old Pine Tree State;
And the waves are ever breaking — breaking —
Where her grateful children wait —
Wait with longing, wait with rapture
For the thrill of song again,
For the chorals grand that bring us —
Bring us melody in Maine.

— Caroline W. Stevens.

THE inauguration of the Maine Music Festival in 1897 marked the beginning of the Renaissance in Music in the State, for with it came the successful development of a great chorus of State dimensions and the opportunity to study more difficult classical choral works than any that had hitherto been undertaken; to support and listen to the greatest living vocal artists in the world, to present local talent before the largest audiences ever assembled in Maine, to perform compositions by Maine composers before the musical people of the entire State, and to study under a director of wide experience and exceptional talent.

The Maine Music Festival, under the direction of William Rogers Chapman, became and continued to be for more than a quarter of a century one of the institutions of Maine, and it was recognized throughout the country as one of the foremost annual musical events in America.

Bangor and Portland newspaper references to the Maine Music Festival, and its assisting artists, have been freely quoted in the musical journals and magazines, not only of America, but of the world.

Its wonderful concerts have been the inspiration of many Maine singers.

Who is there, who remembers that first Maine Music Festival in Portland, that does not recall the event with a glow of pleasure! The day of the festival, the streets seemed thronged with people going to and from the rehearsals; and carriages, both hired and privately owned, dashed hither and thither, carrying those eleventh hour patrons who desired to get one or more of the best seats possible for the great event at that late date.

There was a joyousness in the very atmosphere which was infectious and faces were aglow with pleasure at the thought of the inspiring event about to take place in their midst. There was no gloom visible in Portland on that day and the spirit abroad in the land was more akin to that found at Christmas time than has ever been noted, except at some of the succeeding festivals.

And then came the eventful first concert on that never to be forgotten October evening. The air was fairly tremulous with the suppressed excitement of the audience which completely filled the great Armory Building. There was the magnetic conductor, the beautiful Blauvelt and the glorious Nordica. What thunders of applause shook the old Armory shed and reverberated from its uncouth rafters which had been

WILLIAM ROGERS CHAPMAN, FOR THIRTY YEARS CONDUCTOR OF THE MAINE MUSIC FESTIVALS, AND HIS WIFE, EMMA FAULKNER CHAPMAN. PHOTO BY DEVORE, SAN DIEGO, CAL.

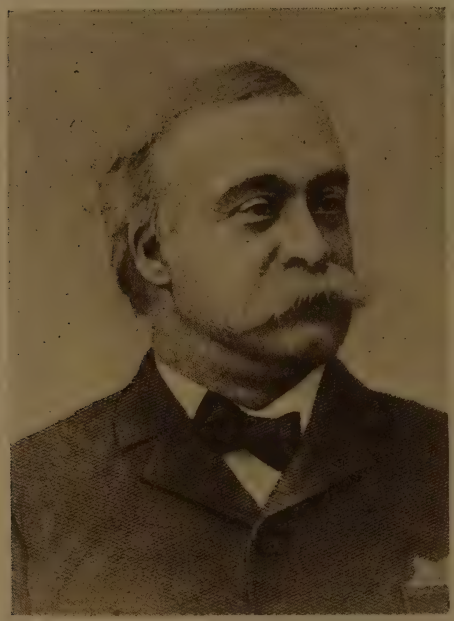
partly hidden by the colorful decorations; what richness of vocalization was Blauvelt's; what artistry was Nordica's; what precision of attack and phrasing of melodies by the chorus! And in a few hours, such as Maine musicians have seldom experienced, that first night was but a recollection —but one that will be recalled as long as memory serves, as a golden milestone in the history of Maine music.

From that first experimental Festival in Portland was developed the plan for the organization of the Eastern and Western Maine Music Festival Associations, and in 1898 and 1899, when these plans had been perfected, F. O. Beal of Bangor was elected President of the Eastern Maine Festival Association and Edward Alling Noyes of Portland, President of the Western Association.

A chorus was organized in every county in the State, and during the thirty years of its life more than five thousand singers became its members.

All of the great oratorios were sung and during the last five years of its existence operas were rendered in costume and with action, among which were "Faust," "Carmen," "Aida," "Il Trovatore" and "Martha," while others were given in concert form.

Mr. Chapman brought to the Maine Music Festival some of the greatest artists the world has ever known. Many of these made their American debut in the concert world at these Festivals, numbered among whom were Ernestine Schumann Heink, Amelita Galli



EDWARD ALLING NOYES, FIRST PRESIDENT OF THE WESTERN MAINE FESTIVAL CHORUS. ENGRAVING BY J. A. J. WILCOX, BOSTON, MASS.

Curci, Lillian Blauvelt, Nina Morgana, Gwilyn Miles and Evan Williams.

The Maine Symphony Orchestra, which was also organized by Mr. Chapman, was composed of some of the best professional instrumentalists to be found in the State.

Horace D. Pullen, R. B. Hall, Franklin Holding, Bret H. Dingley, Frank Burnham, Willard Mayberry, Woodbury P. Harrington, Charles Brooks and Dr. Oscar E. Wasgatt, who was concertmeister, were among those who were members of the orchestra, which in some seasons gave twenty-five concerts in Maine and New Hampshire besides assisting at the Festivals for a period of ten years.

It would be impracticable to attempt to give in this volume a complete list of all those who sang in the Maine Festival Chorus since its beginning, but the following were members of the Festival Chorus for twenty or more years; and those marked with an asterisk were members for the full thirty years of its existence:

*Portland* — William C. Allen,* Margaret S. Bryant,* Mrs. J. H. Burnham,* Mrs. Martha H. Hill,* Alice H. Nelson,* Arthur D. Pierce,* Charles E. Roby,* Clara B. Smart,* Mrs. A. B. Taylor,* A. B. Taylor,* Albert S. Woodman,* Louise H. Armstrong, Susan G. Coffin, Charles R. Lewis, Joseph W. Thaxter, Walter F. Haskell, Ellen C. Goudy, Mrs. Alice Goudy Farley, A. W. Pierce, Mrs. A. W. Pierce, Mrs. John O. Winship, Mrs. Clyde W. Pierce. *Lewiston and Auburn* — Edwin L. Goss,* Mrs. W. W. Hartshorn,* Mrs. C. A. Litchfield,* Mrs. Frank A. Morey,* Berdena Channell, Mrs. Abbie Emmons, Mrs. Annie Skolfield, Mrs. William Stevens, Murray Watson, Mrs. Seldon T. Crafts, Seldon T. Crafts, Mrs. Augusta Doyle, Mrs. Warren W. Gledhill, Joseph J. Jackson, Albert L. Kavanaugh, Lucy Lane, Carrie Miller, Winifred L. Shaw. *Rockland* — E. F. Berry,* Mrs. E. F. Berry, Mrs. Oscar Burns,* Mrs. M. B. Cook,* Mrs. J. H. Flanagan,* Mrs. G. W. Foster,* Mrs. L. N. Littlehale,* Mrs. Ambrose Mills,* Sarah Sanson,* George Torrey,* Mrs. James Wight,* Mrs. Edna C. Brown, Mrs. F. S. Sherman, Mrs. J. R. Flye, Mrs. Florence McMillan. *Bath* — Mrs. F. D. Hill,* H. Emma Magoun,* Frostina E. Marston,* Mrs. Charles L. Oliver,* Margaret Adams, Mrs. Herbert S. Harris, Mrs. Robert A. Toothaker, Lloyd G. Duley, Agnes W. Humphreys, Bessie Hunt, John Shaw, Mrs. John Shaw. *Brunswick* — Alice S. Dunning,* Mrs. A. J. Hutchinson,* Mrs. E. L. Crawford, Mrs. C. A. Warren. *Kennebunk* — Carrie B. Burke, Mrs. Carrie E. Emmons, Mrs. Frances M. Goodnow, Bertelle A. Smith, Mrs. Bertelle A. Smith. *Biddeford and Saco* — Grace Burbank,* Mme. H. P. Renouf,* Rose A. Garand, Alice Haskell, Isabel Libby, Effie W. Talbot. *Bangor* — Mrs. M. D. Barnes,* J. M. Bright,* Mrs. J. M. Bright,* Robert T. Clark,* Mrs. Robert T. Clark,* Elvia M. Burrill,* Helena M. Tewksbury,* Wilbur Cochrane,* F. A. Edwards,* Mabel Garland,* Elizabeth Hayes,* Gertrude Simpson,* Harriet L. Stewart,* Mrs. William P. Thompson,* Josephine M. Wiggin,* Mrs. Frederic Fox,* B. F. Farrington,* Bessie Bailey, Mrs. Wade Brackett, Mrs. Harris N. Doe, Elizabeth Firth, Emily Merrill, Mrs. W. N. Gardiner, Mrs. C. L. McCurdy, Mrs. Galen Pond, Caroline Allen, Hannah Clapp, Frank R. Atwood,

Mrs. Frank R. Atwood, Emma Devoe, Mrs. F. W. Jacques, Sara F. Field, Cora M. Pendleton, Mrs. Samuel T. White. *Skowhegan* — J. N. Smith.* *Old Town* — Mrs. Caro Conant, Susie Dunphy, C. A. Elkins, Alice Gammon, F. W. Phelps, W. H. Powell, Ardelle Sawyer, T. H. Violette, W. H. Waterhouse, George Webster, Mrs. Louise Averill, Mrs. G. E. Landry, Mrs. F. W. Phelps, Mrs. C. W. Robbins, Mrs. Ella Sawyer, Effie Webster. *Calais* — Olive Maher,* Emily Bates, Alice Bates, Mrs. Elizabeth C. Boardman, Mrs. W. E. Mann, Mrs. C. F. Pray, Emma Robbinson. *Ellsworth* — Harry L. Crabtree, May Bonsey, Harriet K. Giles, Alice S. Jellison. *Machias* — Alfred K. Ames, Frank S. Ames.

The Maine Music Festivals constituted, without doubt, the greatest series of musical events, under the direction of one conductor, Maine has ever known, and from the beginning the Festivals were practically self-supporting.

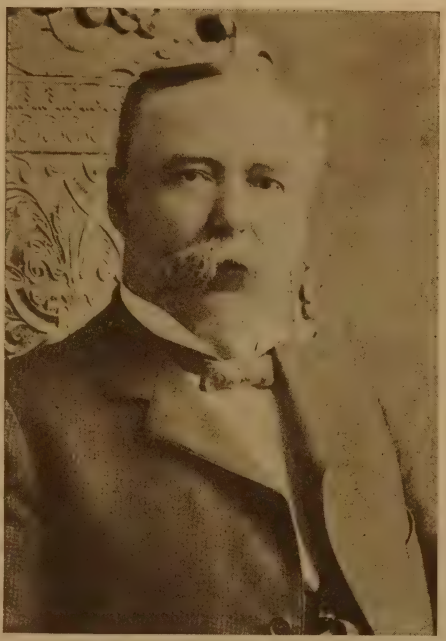
Throughout the years of the Maine Music Festival Mr. Chapman was ably aided by his diplomatic and accomplished wife in his efforts to make each festival an unqualified success.

In recognition of the service which Mr. Chapman rendered the State through his Festivals, he was given the Honorary Degree of Doctor of Music at the University of Maine, at Orono, in June, 1926.

In 1927 a tree was planted in honor of Dr. and Mrs. Chapman in the Honor Grove in Central Park, New York.

But the magnificent achievement of the great Music Festival which has annually delighted thousands of music lovers for thirty glorious years could not have been accomplished had it not been for those public spirited citizens who sustained it by subscribing liberally to its support.

Foremost among these was Edward Alling Noyes, banker and philanthropist, whose financial support and powerful influence made possible the first great music festival and whose personal interest in its welfare was one of the strongest factors in sustaining it through its first critical years.



HON. F. O. BEAL, FIRST PRESIDENT OF THE EASTERN MAINE FESTIVAL CHORUS.

Mr. Noyes was not only a great music lover, but he was an excellent musician himself. His fine tenor voice gave pleasure to many when he appeared in amateur entertainments given for charity in Portland or led the music in the old Park Street Church in that city. He served as President of the Western Maine Music Festival Association for nearly nineteen years, until his death, which occurred on May 24, 1916, and at one of the concerts in the fall of that year, as a tribute to his memory and an expression of sorrow at his death, while the audience sat in silence, the Festival orchestra played Chopin's Funeral March.

On the death of Mr. Noyes, Albert

S. Woodman of Portland was elected President of the Western Maine Festival Association and he served in that capacity until after the last Festival was given in Portland.

In Bangor, Hon. F. O. Beal, with his assistants, built the auditorium for the Eastern Maine Music Festival and they labored together to create and sustain local interest and enthusiasm in the undertaking. After Mr. Beal's death the Bangor Chamber of Commerce took up the work and for years this organization assumed all the financial obligations of the Eastern Maine Music Festival.

Harry W. Libbey succeeded Mr. Beal as President of the Eastern Maine Festival Association and the presidents since that time have been Harold Hinckley, 1921; Douglass A. Crocker, 1922; Otis Skinner, 1925; and Clarence C. Stetson, 1926.

Presidents of the local units of the Maine Festival Chorus have been:

(Eastern Section) *Augusta,* Dr. G. M. Twitchell, Andrew G. Ward, Charles A. Milliken, Alice M. Richards, Dr. E. J. Roberts, C. Bryce Little; *Bangor,* Mrs. H. L. Jewell, Albert B. Taylor, Charles J. Wardley, Charles H. Hubbard, George L. Francis, C. D. McCready, F. R. Atwood; *Bar Harbor,* Frank C. Whitmore; *Belfast,* R. P. Chase, Rev. Adolph Rossbach, Ralph I. Morse, Rev. J. M. Leighton, C. O. Poor; *Blaine,* Henry C. Goss; *Bucksport,* Rev. Henry W. Webb, Mrs. Albert C. Swasey, Mrs. James L. McInnis; *Calais,* Dr. Charles Swan; *Caribou,* Atwood W. Spaulding; *Cherryfield,* F. I. Campbell; *Dexter,* Harry E. Hale, M. Olive Winslow, Charles W. Yeaton; *Dover-Foxcroft,* Mrs. W. L. Sampson, E. D. Merrill, Walter J. Rideout; *Eastport,* W. F. Bradish; *Ellsworth,* Rev. J. M. Adams, Rev. W. R. Hunt, H. E. Davis, John J. Whitney, O. W. Tapley; *Farmington,* H. Herbert Rice, Mrs. Mittie T. Wade; *Fort Fairfield,* W. W. Slocumb, A. O. French, Charles S. Osborne; *Gardiner,* Rev. R. W. Plant; *Guilford,* J. T. Davidson, Mrs. J. S. Williams, Mrs. C. P. Turner; *Houlton,* J. O. Wellman, G. E. McIlwain, Lena Lord, Rev. John Nason; *Jonesport,* Mrs. U. C. Norton, Mrs. John Sawyer, Mrs. Willard M. Hinkley; *Machias,* P. H. Longfellow, Eugene C. Donworth, Frank S. Ames; *East Machias,* Harry R. White, Emil Hermes, George F. Cary; *Millinocket,* E. E. Morse; *Milo,* Mildred L. Chapman; *Monson,* Dr. F. L. Varney; *Oakland,* D. E. Wheeler, Nora Bartlett Greeley; *Old Town,* W. H. Powell, Frank W. Phelps, Charles A. Elkins; *Orono,* W. M. Munson; *Pittsfield,* Mrs. Florice E. Marden, Mrs. Nellie M. Hunnewell, S. R. Oldham, Florence S. Buxton; *Presque Isle,* Mrs. Ida H. McNamara, Rev. W. A. Sparks; *Richmond,* Walter H. Sturtevant; *Skowhegan,* H. F. Kimball, J. Harvey White, R. E. Atwood, Gladys Pennell, Frank Oddy, Ethel Christenson, J. N. Merrill, M.D., J. N. Smith; *St. Croix,* Henry B. Eaton, Dr. C. E. Swan; *Waterville-Fairfield,* Prof. C. B. Stetson, Prof. F. W. Johnson, H. L. Tappan, H. D. Bates, Mrs. F. E. Boothby, Hon. F. E. Boothby, Mrs. Edbert Kelley.

(Western Section) *Bath,* John S. Hyde, Arthur B. Stearns, George W. Dean, John Shaw, Allen Irish, Mrs. George D. Berry, Mrs. Grace D. Warren, Lloyd G. Duley, Herbert E. Williams, Rev. David L. Wilson, H. Emma Magoun, Robert S. Gordon, Mrs. Brenda F. Hill; *Bethel,* Dr. I. Henry Wight, Charles E. Valentine, A. E. Herrick, Rev. Arthur Varley, Rev. A. D. Colson, Mrs. G. R. Wiley; *Biddeford-Saco,* Mrs. H. Hamilton, Dr. F. L. Davis, M. Isabelle Libby, J. Harry Seidel, Mrs. Albert H. Day, W. L. Elmer; *Boothbay Harbor,* Mrs. A. E. Nickerson; *Bridgton,* F. W. Seavey, Mrs. Raymond Larrabee, Hon. L. F. McKenney; *Brunswick,* F. E. Woodruff, Stephen C. Whitmore, Henry L. Chapman, Mrs. A. J. Hutchinson, Mrs. E. L. Crawford; *Buckfield,* Horace A. Irish, Stephen C. Heald; *Cornish,* Rev. T. M. Davies, Rev. O. W. Peterson, William R. Copp; *Cumberland Center,* Frank H. Chase; *Damariscotta-Newcastle,* J. P. Ridley, William Keene Hilton; *Deering,* Dr. W. H. Kimball; *Freeport,* A. C. Bowden, Silas N. Adams, Harley R. Adams, H. R. Alden, Annie F. Hunter; *Gray,* H. C. Marsden, W. S. Eaton, Mrs. A. M. Andrews, George T. Hill, Mrs. Lena S. Merrill; *Harrington,* Mrs. E. M. Frye; *Kennebunk,* Leon B. Rogers, Charles H. Cole, Bertelle A. Smith, Ralph E. Arey, Mrs. C. W. Goodnow; *Kennebunkport,* Walter Lane; *Lewiston-Auburn,* Henry W. Oakes, Mrs. S. P. Robie, Mrs. W. H. Hartshorn, Murray Watson, N. L. Mower, Albert L. Kavanagh, Mrs. Seldon T. Crafts, J. J. Jackson, Seldon T. Crafts, Edwin L. Goss, E. S. Pitcher, Mrs. Warren W. Gledhill; *Livermore Falls,* Dr. George H. Rand, Rev. Blanche A. Wright; *Mechanic Falls,* May A. Hawkes, C. A. Cousens; *Norway,* Herman L. Horne, Carl Harmon, E. Elliot Tower; *Portland,* John B. Coyle, James F. Macy, George E. Smith, E. F. Tompson, Albert S. Woodman, Marshall Davis, Solo-

mon W. Bates, Charles R. Lewis, Ernest J. Hill; *Rockland,* Dr. T. E. Tibbets, Joseph H. Kalloch, Edward F. Berry, Osmond A. Palmer, Raymond K. Greene; *Rumford,* Mrs. Emma Talbot Mitchell, Daniel McMaster, Charles A. Mixer, Harry Tozier, E. S. Kennard; *Sanford-Springvale,* Rev. J. B. Ranger; *South Berwick,* Sara J. Morton, Mrs. F. W. Freeman, John B. Whitehead, Benjamin A. Ilsley; *South Paris,* Mrs. J. S. Wright, Rev. A. K. Baldwin, J. Hastings Bean; *Turner,* F. A. Ricker; *Westbrook,* Walter F. Haskell, Mrs. John O. Winship; *Wilton,* Rev. J. R. Clifford, Mrs. J. R. Bass; *Yarmouth,* Irving F. True, Charles G. Woodman, Dr. G. L. Sturdivant, Mrs. L. W. Riggs, H. B. Hodsdon.

From some of its most talented members the local conductors and accompanists of the various choruses were selected.

Among those who directed these local choruses were:

(Eastern Section) *Augusta,* Hon. Warren C. Philbrook, L. B. Cain, Dr. Latham True, J. Francis MacNichol, Edward H. Wass, E. L. Goss, Adelbert Wells Sprague; *Bangor,* George S. Silsby, Prof. Karl P. Harrington, Frank B. Lane, Adelbert Wells Sprague; *Bar Harbor,* Maurice C. Rumsey; *Belfast,* E. S. Pitcher; *Bucksport,* Ethyl G. Taylor, Mrs. Edwin Landry, Wilbur S. Cochrane; *Calais,* Dr. H. B. Mason; *Caribou,* Mrs. Emma Talbot Mitchell; *Cherryfield,* Henry I. Bowles, E. R. Wingate; *Dexter,* J. Willis Crosby, Mary J. Cowie; *Dover-Foxcroft,* W. E. Ayer, Mrs. A. E. Farwell, Alice Genthner, Mrs. Lilla Atherton; *Eastport,* W. C. Beale; *Ellsworth,* F. W. Rollins, Rev. P. A. A. Killam, H. L. Crabtree, O. W. Tapley; *Farmington,* Prof. George C. Purington; *Fort Fairfield,* Rev. George B. Nicholson, Rev. T. E. Chappelle, Mrs. E. K. Guild; *Guilford,* J. T. Davidson, Helen Cobb, Mrs. N. N. Scales; *Harrington,* Helen Beebee; *Houlton,* E. L. Cleveland, Jr., G. E. MacIlwain, Mabel A. Harris, E. L. Cleveland; *Jonesport,* Mrs. Charlotte Norton; *Machias,* Ella T. Longfellow, F. S. Ames, A. D. Ralph, Mrs. Addie Mahan, Mrs. A. D. Ralph; *East Machias,* Mrs. George F. Cary, Mrs. S. M. Rose; *Millinocket,* E. L. Lowell; *Milo,* Ethel M. Peterson; *Monson,* Rev. Joseph Grossa; *Oakland,* Rev. P. A. A. Killam, George D. Pullen; *Old Town,* Mrs. G. E. Webster, George S. Silsby, Mrs. G. E. Landry; *Orono,* H. M. Estabrooke; *Pittsfield,* H. L. Williams, Grace A. Rogers, Don Morrison, E. S. Pitcher, Howard T. Pierce; *Presque Isle,* Dr. W. F. McNamara, Rev. W. A. Sparks, Rev. T. E. Chappelle; *Richmond,* Walter H. Sturtevant; *Skowhegan,* H. F. Kimball, J. N. Smith, Elmer E. Towne, H. A. Smith, R. W. Leighton, Mrs. Rose A. Borden, Marguerite Craig; *St. Croix,* F. H. Lowell, Dr. H. B. Mason, Allan Haycock, Aubrey Denar, Mrs. W. E. Mann; *Waterville-Fairfield,* George Pratt Maxim, L. B. Cain, Latham True, Rev. Paul Sperry, Cecil Maurice Daggett, H. A. Smith, Inez F. Armstrong.

(Western Section) *Bath,* Harry McLellan, Arthur Hyde, Frederick E. Drake, N. L. Mower, Rev. Paul Sperry, Ernest L. Crawford, Frederick E. Drake; *Bethel,* Bennett C. Snyder, C. E. Valentine, Dr. G. L. Sturdivant, Karl Lester Tower; *Biddeford-Saco,* P. L. Painchaud, L. B. Cain, Dr. H. M. Nickerson, F. W. Stimson, W. E. Cole, Madame Heloise P. Renouf; *Boothbay Harbor,* Mrs. A. E. Nickerson; *Bridgton,* Dr. H. M. Nickerson, Dr. Latham True, Mrs. Grace March Cook; *Brunswick,* H. Kotzschmar, L. B. Cain, N. L. Mower, A. R. Frank, Rev. Paul Sperry, Ernest L. Crawford, Howard Pierce, Mrs. C. A. Warren; *Buckfield,* Mrs. Horace A. Irish; *Cornish,* Mrs. Harry P. Jameson, Wilfred E. Cole; *Cumberland Center,* Mrs. L. T. Cushing; *Damariscotta-Newcastle,* J. P. Ridley, H. E. Hall; *Deering,* Julius E. Ward; *Freeport,* William H. Stockbridge, W. E. Cole, Mrs. George Anderson; *Gray,* Mrs. L. T. Cushing; *Kennebunk,* L. B. Cain, Mark S. Dickey, Madame H. P. Renouf, Mrs. Frances N. Goodenow; *Kennebunkport,* Charles C. Chase; *Lewiston-Auburn,* O. D. Stinchfield, N. L. Mower, Edwin L. Goss, Seldon T. Crafts; *Livermore Falls,* N. L. Mower, Roswell C. Boothby, Dr. G. H. Rand, Ernest Fogg; *Mechanic Falls,* O. D. Stinchfield, W. H. Stockbridge; *Norway,* Rev. Marcus H. Carroll, Mrs. H. L. Horne, Karl Lester Tower; *Portland,* Hermann Kotzschmar, Llewellyn B. Cain, N. L. Mower, J. Francis MacNichol, Ernest L. Crawford, Seldon T. Crafts, Ernest J. Hill; *Rockland,* James Wight, Edgar A. Burpee, Mrs. Edward F. Berry; *Rumford,* Mrs. Emma Talbot Mitchell, F. J. Rigby, Charles A. Mixer; *Sanford-Springvale,* Mark S. Dickey; *South Berwick,* Lena L. Dube, Seldon T. Crafts, Madame H. P. Renouf; *South Paris,* Mrs. Cora S. Briggs, Mrs. H. L. Horne, Karl Lester Tower; *Turner,* O. E. Wardwell, O. A. Sprague; *Westbrook,* Dr. Latham True, Mrs. George J. Akers, Howard Clark; *Wilton,* J. J. Armstrong; *Yarmouth,* Prof. Enos A. Blanchard, Homer Humphrey, Dr. H. M. Nickerson, Dr. G. L. Sturdivant.

Among those who served as accompanists for the local choruses of the Maine Music Festival were:

(Eastern Section) *Augusta,* Bertha McClench,

Mrs. George E. Brickett, Lena Beane, J. Francis MacNichol, Alice M. Richards, Helen C. Brown, Mrs. John Robinson; *Bangor,* Mrs. Elizabeth Tuck, Mae Silsby, C. Winfield Richmond, Mrs. Carl Newman, Mrs. Neil E. Newman, Mrs. Dorothy Hicks; *Bar Harbor,* Ina M. Guptill, Effie Pendleton, Lora V. Parsons, Lindley H. Varney; *Belfast,* Mary E. Faunce, June K. Hills, Carrie M. Kingsbury, Louise Dennett, Mrs. Elon Gilchrest, Mrs. Leon Beckwith, Amy Stoddard; *Blaine,* Flora Valley; *Boothbay,* Gertrude Dodge; *Bucksport,* Mrs. Albert F. Page, Mrs. H. R. Googins; *Calais,* Florence Mitchell; *Caribou,* Mrs. Emma Talbot Mitchell; *Cherryfield,* Mrs. U. G. Gardner, Mrs. C. A. Ricker; *Dexter,* Helen Abbott, Mrs. Norma Elliot, Mrs. Fannie Bridgham; *Dover-Foxcroft,* Edith Waterman, Alice Ham, Myles Atherton, Charlene Smith; *Ellsworth,* Mrs. H. Greely, Lora V. Parsons, Mrs. Sara Hall, Mary F. Hopkins, May Bonsey, Eva Giles, Hazel Giles, Marjorie Jellison, Louise Donnell, Charlotte Whitcomb; *Farmington,* Mrs. Mittie T. Wade; *Fort Fairfield,* Thomas Rogers, Mrs. C. A. Pearce, Beatrice Whitehouse, Mrs. W. A. Richmond, Mrs. E. K. Guild; *Gardiner,* Mrs. Ben Partridge; *Guilford,* Marjorie Cimpher, Mrs. R. W. Davis, Mrs. D. H. Edes, Mrs. N. N. Scales; *Harrington,* Mildred B. Coffin; *Houlton,* Betha Nason, Alice Ingersoll, Lena Lord, Susie Campbell; *Jonesport,* Mrs. Charlotte Norton; *Machias,* Mrs. Alfred K. Ames, Lucy S. Ames, Emily Sanborn, Mrs. Stanley F. Rose, Mrs. Chester Hale, Mrs. Fred H. Peavy, Nellie H. Ames; *East Machias,* Emily Sanborn, Marion Talbot, Mrs. Stanley Rose; *Millinocket,* Emma Gonya; *Milo,* Elizabeth Thompson, Mildred L. Chapman; *Monson,* Mrs. R. M. Hescock; *Oakland,* Mrs. G. D. Pullen; *Old Town,* Annie A. Douglass, Maud L. Gould, Mrs. A. W. Rowe, Mae Silsby, Mrs. Louise Averill, Ruth Waterhouse; *Orono,* Annie Douglass; *Pittsfield,* Grace A. Rogers, Mrs. W. C. Marden, Nellie Leighton, Barbara Lancey, Ethel Lee; *Presque Isle,* Laura Bolton, Mrs. Lula P. Upham; *Richmond,* Jennie I. Hall; *Skowhegan,* Mrs. J. R. Frost, Marjory Morrison, Clara J. Vosmus, Berle L. Walton, Ethel Ames, Ella Flanders, Mrs. Mildred Weston, Mrs. Rose A. Borden, Mrs. Lilla French; *St. Croix,* Florence Mitchell, Mary Newton, Mrs. Franklin Eaton, Elizabeth Maher; *Waterville-Fairfield,* Nellie Webber, Mrs. F. W. Johnson, Mrs. Minnie D. Smith, Mary T. Newton, Miss M. J. Davidson, Mollie Hanson, Christine Daggett, Mrs. H. A. Smith, Inez F. Armstrong.

(Western Section) *Bath,* Josie Owen, Mrs. John Shaw, Mary B. Ward, Harriet R. Shaw, Margaret J. Melcher, Max P. Cushing, Mrs. J. F. Chaney, Helen M. Winslow, Mrs. C. A. Warren; *Bethel,* Ethel Eames, Mabel Rand, Mrs. G. L. Sturdivant, Alice Billings, Ruth King, Elsie Hall, Mildred Hapgood; *Biddeford-Saco,* Virgie Hill, Mrs. R. H. Merrow, Mollie F. Moore, Helene Bassford, Heloise P. Renouf, Mrs. Margaret Small; *Boothbay Harbor,* Grace Noyes; *Bridgton,* Edith Bennett, Walter N. Brown, Mrs. W. A. Richmond; *Brunswick,* Joseph C. Breitling, Mamie Ward, L. B. Cain, Mary B. Ward, Mrs. J. F. Chaney, Mrs. Carrie A. Campbell, Mrs. C. A. Warren, Mrs. W. A. Richmond; *Cornish,* Mrs. Harry P. Jameson; *Cumberland Center,* Helen E. Chase; *Damariscotta,* Mrs. W. H. Parsons, Mrs. J. S. Chandler; *Deering,* Julius E. Ward; *Farmington,* Mrs. M. T. Wade, Bessie E. Holmes, Mrs. A. L. Fogg; *Freeport,* Bessie M. Jordan, E. Belle Jordan, Anna Stockbridge, Mrs. Arthur Warren, Mrs. C. A. Warren; *Gray,* Mrs. George E. Merrill, Mrs. L. T. Cushing; *Kennebunk,* Beth Merrill, Karl Lester Tower, Mrs. Heloise P. Renouf, Mark S. Dickey, Harry Fifield, Miriam Burke, Beatrice Davenport, Gertrude Lord, Mary Bennett; *Kennebunkport,* Marion Hurley; *Lewiston-Auburn,* Helen M. Winslow, Helen Watson, Mary E. Pottle, Helen Cummings, Mrs. Seldon T. Crafts, Hazel Penley; *Livermore Falls,* Mrs. Isabelle K. Clary; *Mechanic Falls,* May A. Hawkes; *Norway,* Mrs. H. L. Horne, Karl Lester Tower, Mrs. Florence Fogg; *Portland,* Minnie A. Plummer, Dr. Latham True, Mrs. Gertrude S. Davis, Gertrude L. Buxton, Susan G. Coffin; *Rockland,* Mrs. James Wight, Mrs. Carrie Burpee Shaw, Faith W. Greenhalgh, Marjorie Stahl, Mrs. Edward F. Berry, Mrs. Albert E. Averill; *Rumford Falls,* Arthur Cushman, Marguerite McKenzie; *South Berwick,* Lena L. Dube, Mrs. Margaret Small; *South Paris,* Mrs. Cora S. Briggs; *Turner,* Mary E. Andrews; *Westbrook,* Annie C. Holmes, Mrs. George J. Akers; *Wilton,* Mrs. W. S. Bass, Doris Fletcher; *Yarmouth,* Mrs. Ellen E. Wilson.

Besides furnishing the people of the State with some of the greatest thrills to be obtained through music, the Maine Music Festivals have been, throughout this long period, of incalculable educational value to music students.

Their glorious past will be treasured in the memories of men and women of Maine until the last one of this generation shall have passed away.

These are some of the Maine soloists who have appeared in the concerts of the Maine Music Festivals:

Sally F. Akers, Phoebe Crosby, Emma Eames, Emilio de Gogorza, Franklin Holding, May Korb, Charles Marshall, Katherine Ricker, Everett Waterhouse, Herbert L. Waterous, Helen Yorke, Margaret Abbott, Grace Haskell Barnum, Lou Duncan Barney, Arthur Beaupre, Millard Bowdoin, Edith Bradford, Jennie King Bragdon, Llewellyn B. Cain, Lillian Carllsmith, Gladys Russell Cook, Bret H. Dingley, H. B. Drake, Frances M. Drinkwater, H. L. Eustis, Aline Glass, Herbert R. Gardiner, Thomas Henderson, Martha Hawes Hill, Ernest J. Hill, Marion Hitchings, Grace Farrington Homsted, Ethel Hyde, Frederic A. Kennedy, Marion Harper Kuschke, H. W. Libbey, J. Francis MacNichol, Effie Pooler Malley, Henri Marcoux, Kitty McLaughlin, Harry Merrill, Marcia Merrill, Mabelle Monaghan, Mary Allen Nelson, Julia Edwards Noyes, Roger Nye, Florence Knight Palmer, Henrietta D. Rice, Margaret Ross, Antonia S. Sawyer, Ethelynde Smith, Howard R. Stevens, A. B. Taylor, Dr. T. E. Tibbetts, Dr. Oscar E. Wasgatt, Annie W. Wittridge, and Lillian Nordica.

While the Maine Music Festival, as a state-wide organization, ceased to function in 1926, the choruses of the Eastern part of the State were reorganized in the early part of 1927 by Adelbert Wells Sprague, their former conductor, and the Eastern Maine Musical Association, with Clarence C. Stetson as its President, gave its thirty-first Eastern Maine Music Festival in 1927 and arranged for the bringing to Bangor of the Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor, for the 1928 festival — a milestone in its history as a major symphony orchestra had not been heard in Eastern Maine prior to 1928. Of interest was the announcement made, that Rudolph Ringwall, the assistant conductor of the orchestra, was a native of Maine.

New singers from the best young vocalists, including the total membership of men's and women's glee clubs and other picked voices from the student body of the University of Maine and the Bangor High School, were added to the chorus.

An Auxiliary Chorus of young people from the neighboring towns of Bangor, trained by Mrs. Dorothy Browne Dean, Supervisor of Music in the Bangor schools, sang at the matinee concerts, and, with the addition of many of the leading church choir singers and soloists, who had not before affiliated with the Festival forces, contributed to make the 1928 chorus an especially noteworthy one.

The officers of the Eastern Maine Festival Chorus for 1927-28 were:

President, Frank R. Atwood; Vice President, Harold W. Coffin; Secretary, Josephine M. Wiggin; Treasurer, Mrs. Robert T. Clark; Conductor, Adelbert Wells Sprague; Accompanist, Wilbur S. Cochrane.

The new officers of the Eastern Maine Music Association, the administrative organization which was incorporated in 1927 to manage and carry on the Eastern Maine Music Festival, were:

President, Clarence C. Stetson; Secretary, Wilfrid A. Hennessy; Treasurer, Sarah P. Emery; Conductor, Adelbert Wells Sprague.

The following constituted the Executive Committee:

Frank R. Atwood, Wilfred A. Finnegan, Harry W. Libbey, William McC. Sawyer, Adelbert W. Sprague, Louis C. Stearns and Clarence C. Stetson.

and the Directors were:

Frank S. Ames, Frank R. Atwood, Albert E. Bass, Harold S. Boardman, Franklin E. Bragg, Lyman Blair, E. L. Cleveland, Harry L. Crabtree, Mrs. Sarah P. Emery, Henry B. Eaton, Wilfred A. Finnegan, A. Langdon Freese, Fred A. Gilbert, Edwin M. Hamlin, Wilfrid A. Hennessy, Harold Hinckley, Harry W. Libbey, Walter J. Rideout, D. W. Rollins, William McC. Sawyer, Adelbert W. Sprague, Louis C. Stearns, Clarence C. Stetson and Hon. W. H. Waterhouse.

In recognition of the service of their former leader, Dr. William Rogers

BIRTHPLACE OF LILLIAN NORDICA, FARMINGTON, MAINE.

Chapman, he was elected honorary conductor of the society.

### *Lillian Nordica*

Rich is the music of sweet instruments,—
The separate harp, cornet, oboe and flute,
The deep-souled viola, the 'cello grave,
The many-mooded singing violin,
The infinite, triumphing, ivoried clavier;
And when, with art mysterious, some god
Thrills into one the lone and various tones,
Then is no hiding passion of the heart,
No sigh of evening winds, no breath of dawn,
No hope or hate of man that is not told.
But when a human voice leaps from that surge
'Tis as a flower that bursts from th' trembling earth;
Something more wonderful assails the soul;
As, with exultant cries, up-curving, swift,
The shrill Walkure clamor against the sky,
Or pale Brunhilde moans her bitter fate.

— Richard Watson Gilder.

It has been said that if one would become great in musical art, cosmopolitan surroundings are as necessary as is the training he receives; and it is generally believed, though the rule does not always seem to apply, that one's ancestry also has much to do with one's ability to achieve greatness. One might go further and say that if one would attain that degree of physique and endurance necessary to continued success, he should be born among the hills of Maine, and in his youth drink in the ozone that is exhaled from the pine trees of its inland villages or the salt laden air of its seacoast towns.

Lillian Nordica early acquired a physique which gave her a degree of endurance that is frequently denied the city-bred girl. Sprung from an ancestry of Revolutionary soldiers on one side and a line of ministers on the other, she had, besides, the distinct advantage of being born into a musical family, the head of which was a man of more than ordinary artistic ability.

Edwin Norton, the father of Lillian Norton, was a son of James I. Norton, who was born in Tisbury, Mass., March 8, 1783. The wife of James Norton was a daughter of Timothy Smith, while he was a son of Ephraim Norton from Massachusetts who had come to this country with his wife Deborah Instance in 1788.

Ephraim Norton was in turn a son of Major Peter Norton, a Revolutionary soldier, who was born in Edgartown on the island of Martha's Vineyard, Mass., September 9, 1718, and

who was a son of Ebenezer Norton whose father was Nicholas Norton, of whom the record says that he was born at Weymouth and lived in Dukes County, Mass., as early as 1669.

But Lillian Norton did not inherit all her talents or stability of character from her fighting forefathers. Love Coffin, born in Nantucket in 1756, bequeathed an inheritance of a brilliant mind and industrious habits to her children and grandchildren and through the Rev. John Allen to his gifted granddaughter. When she was twenty-three years of age Love Coffin married William Allen of Martha's Vineyard, and they were declared to be the finest looking couple on the island. During the Revolutionary War Love Coffin Allen was a tailoress to the soldiers. When they came to Maine with their five children they unfortunately selected one of the most unproductive farms in Farmington and as a result had a tremendous struggle for existence. They reared a family of ten children, each of whom, through the self-denial of their parents, received an excellent education. Though too poor to purchase books, the mother gave instruction to her children by reciting poems from Milton's *Paradise Lost* and selections from the classics of English literature and by relating to them the principal events of ancient and modern history. Nearly every one of these children became teachers. The eldest son was appointed assistant teacher in the Hallowell Academy, after only eight weeks in that institution, a remarkable circumstance, as he had received no other schooling after reaching the age of twelve until entering that hall of learning.

Camp Meeting John Allen, father of Lillian Nordica's mother, was perhaps as well known in New England as any of his contemporaries. He was a Methodist, converted at a camp ground, and during his life attended three hundred and sixty-eight camp meetings. He is remembered as a kindly old gentleman who may be said to have had a strong liking for boys. He died as he had always hoped he would, at a camp ground. The one at Strong, Maine, bears his name. As an illustration of his sense of humor it is told of him that at one time, when he acted as chaplain for the Maine Legislature, he dismissed that august body with the benediction, "return ye ransomed sinners home."

Lillian Norton's mother must have been the village belle in the days when Farmington was young for she was noted for her fine blue eyes, her sweet smile and her lovely hair "which curled around her face as soft as a little childs." Her father, a slender man with courtly manner, large brown eyes and curly brown hair, was more than ordinarily musical. A friend of the Norton children in those early days, writing of Mr. Norton's playing on the violin, says, "If he played joyful music, we children laughed and danced, if it was sad, we cried, so you see he was an artist."

The story of the early efforts of Edwin Norton to play on his cherished instrument is almost pathetic. Forbidden by his father to bring the violin into the house, because he "thought it was an instrument of the devil," he had no opportunity, except surreptitiously, to enjoy it. His mother, who did not share the father's superstitions, allowed him to hide the instrument in her lower bureau drawer, and, when the stern parent was away, he would take it from its hiding place and lovingly draw the bow across its responsive strings.

Mr. Norton sang with his wife in the village choir at Farmington and his

rich deep bass blended with her sweet soprano in "the only place where it was then considered not sinful to sing."

The Norton homestead, in which Lillian was born and which had been built by Edwin Norton about 1840, was located in a hamlet about two and one-half miles from what was then Farmington Village. It was a typical New England farm house with ell and barn. A stone wall ran along the front, bounding the line of land along the road, and ample shade trees protected its occupants from the heat of the summer sun. From the front porch was a view extending from twenty to forty miles to the mountains in Franklin and Oxford Counties.

Lillian Nordica, the daughter of Edwin and Amanda Elizabeth (Allen) Norton, was born in the old Norton homestead on December 12, 1857.

As far back as her parents could remember Lillian seemed to be full of music. She loved the sound of running brooks and singing birds and would go into the woods and listen to them for hours at a time. One day, almost as soon as she had learned to walk, she was missed from her home and her mother instituted a search for her. She had taken a tumbler and gone to the brook for a drink, and there they found her in her bright red frock, sitting on a stone, the tumbler in one hand, and, in the other, a small stick with which she kept striking the glass, bringing forth its rhythmic musical tones to the accompaniment of the gurgling waters which played around her bare feet, and she was laughing delightedly for she thought she had discovered or invented the musical sounds which she was producing.

Mrs. E. Sprague Swift, an old resident of Farmington, drew a delightful picture of the home life of the Nortons when she wrote "Nordica's father wished his children to have better advantages than the town schools afforded, so he engaged a teacher and had a private school in his own house. My sister and I were invited to attend the school. In the morning, before school commenced, we gathered around the piano. Mrs. Norton played,—Nordica's father and uncle playing the violins and all of us singing. The school room was the one where, years later, the baby Lillian first opened her dark eyes. The baby then was Wilhelmina Kossuth, who used to touch the keys of the piano with her soft fingers and then look up into her mother's eyes and smile. As she stood among us at the morning concert she could just touch the keyboard opposite her eyes. Lillian Nordica was then a tiny tot in white muslin and curls, who kept fast hold of her sister Imogene's hand, or the corner of her apron. The teacher, Miss Hunter, sat on the piazza singing to us till the lengthening shadows warned us that it was time to go home. All the evening Baby Lillian stood leaning against her shoulder, listening enwrapped to the teacher's sweet voice. None of us then dreamed that there was one among us, a baby, who would one day sing before the Kings and Queens of the earth; but I doubt not Lillian's mother kept all these things and treasured them in her heart.

"We who remember those days, with their constant musical drill and study do not wonder that to-day one of America's greatest singers is one who stood among her sisters at Edwin Norton's private school. We all believed in those days that another member of the family would be the great singer. We, who had stood at the old piano and heard the clear bird like voice of Wilhelmina rise at the morning con-

certs thought that she would be the famous one."

But it was Mrs. Norton who, with a mother's instinct, had discovered Lillian's first faint cry to be more musical than that of the other children.

Before Lillian Norton had reached her eighth year her parents moved to Boston (1864) in order that her sister Wilhelmina, who had developed a remarkable voice, might be allowed the opportunity to receive the best instruction New England afforded. Fate, however, willed otherwise. Wilhelmina died before she became eighteen, and the hopes of the parents were then centered on Lillian, who at a very early age had shown a really great talent for music. The family, at this time, was in straitened circumstances and Mrs. Norton worked for a while in a department store that Lillian might receive the best musical instruction to be had in Boston.

Lillian Norton entered the New England Conservatory of Music at the age of fifteen in order to study with John O'Neil, a scholarly man and a student of physiology of the voice.

Professor O'Neil was considered an excellent teacher but he insisted that his pupil forego the singing of songs of any character, and devote three years exclusively to exercises in technic emission. When she offered to sing for him one of the songs she had learned herself he laughed at her. Notwithstanding the edict of her teacher she began singing solos in church, and, when Eben Tourgee organized his famous choir, she became the soprano. Her voice was one of great purity and her high C attracted wide attention. On several occasions she was given the "Inflammatus" from Rossini's "Stabat Mater" and so popular did she become in the performance of this number that

LILLIAN NORDICA FROM AN EARLY PORTRAIT.

for more than thirty years, whenever it was announced that she was to sing the Stabat number, the house would be filled to overflowing.

Professor Frederick R. Sweetser wrote of Nordica as he remembered her at this time, "Lillian Norton, afterwards the celebrated Nordica, at the time I was studying in Boston, was then a breezy young girl with a lovely light voice and was a great favorite with all the students. Little did we think at that time that she was to become the greatest of Wagnerian singers."

At eighteen Lillian Norton graduated from the Conservatory with the highest honors, making her first appearance at a pupils' recital in 1876, and she soon after made her concert debut in Boston by appearing as one

of the soloists with the Handel and Haydn Society in "The Messiah" in the same year. The salary paid her for her first church position at the Grace Church, Boston, when she was but eighteen, was one thousand dollars, though it is said her first money for her musical education was obtained by singing in Boston Music Halls.

It is related of her that in her conservatory days she was so slender that she was enabled to squeeze through the bars in the grating which separated the Music Hall from the Conservatory, both of which were in the same building, and could thus enjoy the rehearsals and performances that were going on in the Music Hall, a privilege of which she often availed herself.

About this time Lillian Norton was granted an opportunity to sing for a relative of the famous Hungarian prima donna Tietjens who had recently come to America. Thinking to save the young singer embarrassment Tietjens had left word that she, herself, would be too busy to hear her, but would arrange to have someone else hear her voice, but, while Lillian was singing, she stole in, and when the piece was finished she asked her to sing an air from "Il Trovatore." Tietjens was delighted with her work, and said to her, "You have a great voice; there is a wonderful future for you if you want to study and work," and thereupon presented her with tickets for the opera in which she was appearing. Miss Norton was advised by Tietjens to go to New York and study with Mme. Maretzek, who was solo harpist in the orchestra, and to whom she was given a letter of introduction. Acting on Tietjen's advice she studied with Maretzek one summer. Through this teacher she was introduced to Patrick Gilmore who, on hearing her sing "Ah non giunge" from "La Sonnambula," and "See the Bright Seraphim," with the obligato played by Arbuckle, his solo cornettist, promptly decided to give this "very pale little girl" a chance. On the opening night as he handed her to the platform he said, "Now little girl, don't be afraid. Just sing right out." She performed her part so well that she was promptly engaged as soloist for a western tour with his band at a salary of one hundred dollars a week and expenses for her mother and herself.

So delighted was Gilmore with his young soloist that he re-engaged her for a European tour in 1878. Her old teacher John O'Neil, however, was greatly perturbed. He had had higher ambitions for her than "Singing with a brass band," and writing her he inquired "if this was what she had come to." Taking her first to England where she appeared in seventy-eight concerts, singing twice a day, Gilmore presented her in concerts at Paris, where the Exposition was in progress, and where she had the honor of being the first American singer to be heard in the new Trocadero. At Paris she had the great advantage of studying some of her roles with Ambroise Thomas and with Gounod. Here she secured some American pupils, and while in Paris made a decision that determined her future career. With her heart set on opera, while yet in her teens, she journeyed to Milan where she studied for six months with San Giovanni, who gave her the name of "Giglia Nordica," her own name Italianized but liberally interpreted as "The Northern Lily"; and, while with him, in that brief period, she committed the scores of ten operas. Lillian Norton adopted the name of Nordica, not for the sake of taking a euphonious cognomen or because of the custom of adopting

Italian names for stage purposes, but on account of the fact that she had received letters from relatives at home intimating that "she would disgrace the family name by bringing it into the theater." This prejudice, fortunately, was not shared by her parents. That such letters had been received by her is not to be wondered at when one remembers her Methodist and Puritanical ancestry only two generations removed.

At the conclusion of her term of study with San Giovanni she made her debut as an opera singer at Brescia as Violetta in the opera "La Traviata" (1880). In Brescia she sang four times a week for three months, for which she received the munificent total sum of one hundred dollars and was given a benefit performance that netted her sixty dollars more. From Brescia she went to Novara where she sang the role of Alice in "Robert le Diable." In Novara the little theater was not heated. The dressing room walls, which were of stone, were cold and damp, and she was obliged to carry a little brazier of coals from her lodgings to the theater. Antonne Kobbè, in his "Opera Singers," writes of an unhappy experience Nordica endured in Genoa where she again appeared as Alice.

"After Novara, she sang Alice in Genoa. The first night, after a certain phrase, there were strong hisses. For an instant they paralyzed her. Everything swam around. She had the same experience for several nights, and always after the same phrase. She concluded there was something wrong with her pronunciation. Finally one night, after diligent study on her part, the critical moment passed without a hiss and her singing of the aria was followed by a storm of applause."

In October, 1880, she sang the part of Marguerite in fifteen performances of "Faust." Then she went to Aquilla where she gave thirty-five performances of "Faust," "Rigoletto" and "Lucia." She also sang at Genoa, Danzig, Koningsberg and Berlin. Then at St. Petersburg, which was the scene of her first marked triumph, she sang the part of Filina in "Mignon."

It was in this year that she met a Russian impressario who had come to Italy to look for voices of excellent quality. He desired a young singer who could fill such roles as Inez in "L'Africaine" and Queen Marguerite in "Les Huguenots." Hearing Nordica sing, he offered her an engagement for St. Petersburg and Moscow. Kobbè says, "There were ten or twelve roles to be learned and she had about six weeks in which to master them. But by dint of arduous study, at a time when the heat in Milan was intense, she prepared herself for the engagement, which was continued for another season, and led to her appearance at the Grand Opera, Paris, where she made her debut as Marguerite in 'Faust,' having studied the role with Gounod himself."

Other appearances in St. Petersburg were as Cherubino in "Le Nozzi de Figaro"; Berta, in "Le Prophete" and Zerlina in "Don Giovanni."

She secured a return engagement for another season at St. Petersburg but owing to the assassination of the Czar of Russia the season's work of the company was not completed.

From St. Petersburg she went to Paris, in 1882, where she closed an engagement at the Grand Opera which lasted for eighteen months. Here she sang her Marguerite in French, delighting the critics of the French capital not only with her beautiful voice and admirable acting but by her adaptation of their language to the opera. She also appeared in the leading role

in "Hamlet" and her interpretations of her part in these two operas ("Hamlet" and "Faust") were, in a considerable measure, reflected by the advantage she had received from brief periods of study with their composers, Thomas and Gounod.

After her engagement at Paris she toured with Mapleson, and in November, 1883, appeared at the Academy of Music in New York where she won much praise for her lovely voice, though she did not, at that time, make a very great impression on her New York audiences. She sang only four or five nights and then returned to London.

In 1883 she married Frederick A. Gower, also a native of Maine, having been born in the town of Sedgewick, a scientist by profession. She then retired from the stage. The marriage took place in London. Her matrimonial experiment proved disastrous, however, and in 1885 she was suing for divorce. While the suit was pending, in attempting to cross the English Channel, her husband met with a balloon accident at Cherbourg, France, and although the balloon was recovered, his body was never found.

After Mr. Gower's death Nordica toured again with Mapleson and, in 1887, she appeared at Berlin where she met with favor seldom shown an American singer in this exclusive capital.

On March twelfth of this year she made her debut at Covent Garden, London, where she appeared as Violetta. Though she sang under a great handicap, Mr. Alexis Chitty, the London critic, wrote of her on this occasion that she met with instant success, "on account of the purity of her style and the richness and roundness of her upper register." Other critics, too, were loud in their praises. One wrote of "the silvry lyric quality which won her such renown," and another of "her mellow, pure, expressive voice." It is related that the house had been closed for so long and it was so miserably cold that the Prince of Wales, who occupied one of the boxes, sat throughout the evening without removing his heavy topcoat.

Because of severe competition in the operatic field Mapleson was forced to retire, and Nordica then applied to Augustus Harris who informed her that he had all the singers he wanted. His conductor, the eminent Mancilli, however, urged him to hold her in reserve, to which he agreed, stating that he would pay her two hundred dollars for each appearance if she were needed. As the women in the Harris Company were not as satisfactory as the men, Nordica was sent for on the second night, and, without a rehearsal, sang Aida at this performance; and followed this up by committing the difficult part of Valentine in "Les Huguenots" in a week. Nordica continued with Augustus Harris for the next six seasons as a regular member of his company, and, during this period, she sang at concerts at the Crystal Palace, in oratorio at the Novello concerts in Albert Hall and St. James Hall, at the Handel and provincial festivals at the Philharmonic, and at numerous other concerts. At a state concert at the Buckingham Palace she received the personal thanks of the Prince and Princess of Wales and was commanded to appear before the Queen, Victoria, at Westminster Abby. At this concert she sang, "Let the Bright Seraphim."

An anecdote is related of Nordica that, while in London, Mme. Albani, having been taken ill and being unable to sing her part in Sir Arthur Sullivan's "Golden Legend," this eminent composer was greatly annoyed to learn that Nordica had been substituted, but

after hearing her sing he called the next day to thank the young American vocalist for having sung his music "so beautifully."

In 1893 she created the part of Zezica in "The Veiled Prophet." After six seasons of continued success with Harris — five of them at the English capital — she went to Bayreuth and studied the part of Venus, in "Tannhauser," with Mme. Cosima Wagner. The intense application with which she undertook the study of this part delighted Madame Wagner who paid her the great compliment of engaging her to sing the part of Elsa, in "Lohengrin," at the next Bayreuth Festival. This was an unprecedented honor for an American singer. Three months were given over to preparation, and with such thoroughness was the work undertaken that the pronunciation of a single word would sometimes be gone over as many as three thousand times, and, when the studies of the day were finished, Madame Nordica would go straight to bed from sheer exhaustion. It is needless to say that by her wonderful voice, her unblemished art, and the enchanting beauty of her face and figure, she achieved the ideal Elsa. It is said that her singing and acting created so much enthusiasm as to elicit a public demonstration in Bayreuth — the first of its kind accorded any singer in this undemonstrative town.

Immediately after this she came to America and, under the management of Mr. Abbey, appeared with Calvé, Melba, Eames, Plançon and the de Reszkes. At the Metropolitan Opera House in New York she sang the parts of Elsa, Venus, and Isolde in German. The de Reszkes, Lehmann, Nordica and the others came under the direction of Anton Seidl, who had been Wagner's assistant for five years, and who was one of the most thorough and painstaking of Wagnerian conductors.

LILLIAN NORDICA IN COSTUME WORN AT A FANCY DRESS BALL. PHOTO BY AIMÈ DUPONT.

Nordica's great triumph as "Isolde" in November, 1895, may be said to have been the apex of her career but she was able to maintain herself before the public on that high level for many years thereafter.

At this time Wagner enthusiasm was at its height in New York, this period being "the golden age of German Opera"; and every effort was being made by the director and the singers to interpret the performances in a manner as nearly approaching the Wagner ideal as possible. It was declared that Nordica and the de Reszkes at this time effected what was virtually a Renaissance of Wagner in America.

Of this occasion Nordica once said

(quoting from Kobbè), "We all felt that we were starting out on this new race side by side, with every nerve and every thought on the alert. But it was a great strain. Seidl came to me early one morning to go over my role with me, and he left me about two o'clock in the afternoon, having gone over the acting to the minutest detail. I had to rest for two days. Every noise, every sound brought up something from 'Tristan and Isolde.'"

Nordica's training under Seidl was the most valuable of any she had during her life. He had heard her sing in her younger days, before her voice had become powerful, and he had often said, "Wait, you will sing Wagner, one of these days."

"When I did," Madame Nordica wrote, according to Kobbè, "and began to study the role of Venus, it was Mr. Seidl who taught it to me. Again, it was Mr. Seidl who aided me in the first study of Elsa for Bayreuth, an aid of such authority, enthusiasm, and assurance that it laid a foundation of future purpose and determination."

Under Seidl's guidance her acting became more dramatic. The late Henry T. Finck, noted author and musical critic, wrote of her at this time, "Never was there a more conscientious artist, or one more eager to seize every hint given by the composer, in libretto, score, essay, or little subtle touches, mostly, but such as add very much to the picturesqueness of her impersonation. She has brought some effective details from Bayreuth, too, and does not keep them for herself, but makes them extend to her environment."

Of her impersonation of Isolde, H. E. Krehbiel said, "Let one fact be pondered: 'Tristan and Isolde' was sung in tune throughout. Never before have we had a Tristan able to sing the declamatory music of the first and last acts with correct intonation, to say nothing of the duet in the second act. Never since Madame Lehmann left us have we had an Isolde capable of the same feat. But Mme. Nordica and M. de Reszke, not only sang in tune; they gave the text with a distinctness of enunciation and a truthfulness of expression that enabled those familiar with the German tongue to follow the play and appreciate its dramatic value and even its philosophical import. It was wonderful how Mme. Nordica rose to the opportunity which Wagner's drama opened to her. The greater the demand, the larger her capacity. In the climaxes of the first act, in which Isolde rages like a tempest her voice rang out with thrilling clearness, power and brilliancy and forced upon all a recognition of the lesson which Walther teaches Hans Sachs at the song meeting in St. Catherine's Church — that ability comes with willingness and desire."

After hearing her Isolde in London, the well-known song writer, Sebastian Schlesinger, wrote, "How Nordica has mastered the German language, of which she knew nothing a little while ago, is wonderful; her enunciation is perfect, and as she 'knows how to sing' her fatigue of voice is very little — physical fatigue after long mental strain must of course follow. While we have many singers whose high registers call forth our warmest admiration, we have few, and with the exception of Lilli Lehmann I know none, whose mezza voce is as fine as Mme. Nordica's. It has great carrying power, and she uses it a great deal more in this role than other singers do, so that her interpretation in this respect will be quite different from other singers, like Rose Sucher, who, great as she is dramatically, has evidently not had that vocal instruction which makes the voice

biegsam or bel canto, and this is required for the ideal Isolde."

When the first Wagner Festival was given at Munich at the Prinz-Regenten Theater, specially built for that occasion, Nordica was the soprano in Tristan. She received a very great compliment through the press of that city, which almost universally declared that, "for once the part of Isolde was actually sung in Munich." James Huneker, correspondent of the *Musical Courier,* who was present on this occasion, declared, "Nordica rather startled the natives by her artistic singing. Her Isolde is a familiar assumption to us, but for Munich it seemed a revelation. I have heard her give the Liebestod with more volume, though never with such sorrowful tenderness. The enthusiasm was great over Nordica and Fremstad (Brangane). It was decidedly a red-letter day for American singers."

Madame Nordica had such marvelous control over her voice that she could perform either dramatic or bel canto singing with equal ease, and it is said that "she retained her ability to sing lyric roles with or without coloratura after she had become pre-eminent as Isolde and Brunnhilde," a feat so unusual as to attract universal comment.

Of her performance of Marguerite, Mr. Finck declared, "Marguerite does not require such a sonorous voice as Brunnhilde; accordingly Mme. Nordica attuned her tone-volume to the part, revealing the full strength of her organ only in the church scene and the final trio. This showed not only good judgement, but superlative control of her vocal technic. She sang the jewel song happily, the spinning song sentimentally, the church scene with an agony of remorse and despair seldom witnessed on the stage. And while, in singing Wagner, she always makes noble use of the bel canto, so here, conversely, she infused the charms of the dramatic style into Gounod's broad melodies. The text was enunciated with surprising clearness and the phrasing most tasteful. In her action there were many new details, and her conception of the part was quite properly that of Goethe rather than that of Gounod's French librettists. In a word, she infused a hackneyed part with fresh interest, and the audience recalled her, with Mr. Alvarez and Mr. E. de Reszke, numberless times after the acts."

And later, "Go and hear Mme. Nordica in Italian music, and then bear in mind that she has made a specialty of Wagner ever since the days of Anton Seidl, and you will realize that Wagner, properly sung, strengthens and beautifies the voice. . . . To critical ears it is inexpressibly soothing to listen to a voice like this — a voice always produced without effort, always luscious, always true to the pitch, and at the same time imbued with the deepest feeling; a voice which shows that Wagner's most difficult intervals (which great artists a few decades ago considered unsingable) can be made as smooth and flowing as Mozart's cantilena; a voice which had a glorious mountain freshness in it when it sang the opening lines of Gotterdammerung, 'Zu neuen Thaten,' and retained that freshness till she uttered the last words, 'Selig gilt dir mein Gruss,' after four hours of the most exhausting song and action."

Lillian Nordica was liberally endowed with unusual graces of person and voice and artistic ability and intelligence. She was a woman of rare charm and commanding pulchritude of face and form, and never was her beauty more admired than at the time which may properly be called the

LILLIAN NORDICA AS ISOLDE. THIS PORTRAIT SHOWS THE PRIMA DONNA WEARING THE FAMOUS DIAMOND TIARA. PHOTO BY AIMÈ DUPONT.

crowning event of her life, when at the Metropolitan Opera House in New York she was presented with a magnificent diamond tiara. Mr. Finck who was present on this occasion wrote:

"It was the greatest event, the most triumphal occasion in her career. After the first act, when the curtain had been raised repeatedly in response to tumultuous applause, a number of baskets of flowers were handed up to her, and in one of them was a casket containing a large jewel-case. This M. Jean de Reszke gave to the prima donna, who opened it and displayed the much talked-of tiara with the 233 diamonds, that was made for America's greatest singer with the contributions of 128 of her admirers, including the names of many leading society people. It is a tribute to genius such as few singers have ever received. On the front page of the parchment book containing the names of the donors the following was written:

" 'To Mme. Nordica:

" 'We beg your acceptance of the accompanying ornament as a token of regard from some of your friends and admirers, and in recognition of your deserved artistic success, of which, as your com-patriots, we are justly proud.'

"Fraulein Olitzka — who was an impassioned Ortrud — helped to put the tiara on Mme. Nordica's head, while the curtain was raised for a moment so that the audience had an opportunity to see how becoming it was. She did not need the ornament, however, for she was a most lovely Elsa unadorned."

Of that epochal occasion Mr. Finck continues, "One could feel that her mastery of the difficult role of Isolde had made Elsa comparatively easy to her. Talk of Tristan ruining the voices of singers! If all singers' voices could be as delightfully ruined as Mme. Nordica's and Jean de Reszke's have been, the musical millennium would be at hand. . . . Had Wagner been present last evening he would perhaps have felt that as he named his love-drama 'Tristan and Isolde,' so he ought to have called his first Grail opera Lohengren and Elsa."

There were some back home in her native state who, when reading of this Maine singer's great triumph on that never to be forgotten night, recalled, no doubt, the incident of the wandering gypsy who had, in passing, stopped at the old Norton homestead in Farmington when Lillian was but a little girl, and who, seeing her standing in the doorway, predicted, "Child, you will some day wear a crown"—a prophecy which, though fulfilled, was not

consummated in just the way that the Norton neighbors had visualized it.

On May 28, 1896, Lillian Nordica was married at St. Paul's Episcopal Church, Indianapolis, to Zolton F. Doeme, the Hungarian tenor, whom she had known for about seven years. There were no attendants. Mr. and Mrs. Doeme afterward went to the Wagner Concert of the Indiana May Festival at which she appeared. That night she sang "I Know a Bank where the Wild Thyme Grows" with a feeling that brought tears to the eyes of more than one in the great audience.

At the time of their marriage Nordica was thirty-seven years of age and Mr. Doeme was twenty-eight. To Mr. Doeme and the de Reszkes Nordica owed much for the development of her dramatic action and poetic interpretation of Wagnerian roles.

In 1897 Madame Nordica left the company and made a tour of the United States, supported by Madame Scalchi and Barron Berthold the young tenor.

It was during this year that she appeared in Portland in the first Maine Music Festival, when with her in the same festival were Blauvelt, Evan Williams, Gwilym Miles and Hans Kronold. On the program with her were several Maine musicians including Ethel Hyde, Lou Duncan Barney, Lillian Carllsmith, Hermann Kotzschmar, Jennie King Morrison and Harvey Murray. Many recall how this beautiful daughter of Maine looked as she stood on the platform of the old Armory Building in Portland, tall, regal, handsome in her gown of emerald green velvet; the profusion of flowers which nearly covered her; the thunders of applause with which she was greeted; her personality which radiated charm and graciousness and above all her magnetic womanliness.

Afterwards she appeared in London as Isolde with Jean de Reszke as Tristan and in the Handel Festival.

In 1898 she joined the Grau Company at Covent Garden and sang with Lilli Lehmann, Emma Eames, both the de Reszkes, Mantelli and Van Dyck, in German and Italian opera during the season.

In 1904 Nordica obtained a divorce from Mr. Doeme, and on July 29, 1909, married (Q.V.) George Washington Young, a New York banker, in London. They spent their honeymoon together in Farmington, at the old homestead, "Norton Woods," and then went to live at her own home at Ardsley-on-the-Hudson. Her residence at Ardsley she named "Amanda Villa" for her mother, of whom she was always extremely fond. Madame Nordica at this time also owned an apartment house on Madison Avenue in which she retained one of the apartments for herself.

Two months before her fiftieth birthday Madame Nordica sang at a recital in Carnegie Hall. Of her appearance at this performance Mr. Finck wrote in part, "Often as Schumann's 'Nussbaum' has been sung here, she made it marvelously interesting by the sentiment she infused into this story of the leaves whispering about the maiden who dreamed, awake, of her lover and the wedding to come till she fell asleep and dreamed again. This is usually sung monotonously, like the whispering of the leaves. Mme. Nordica emphasized the human side (the heart story) and made a new song of it that made one sit up and listen. Her art has indeed ripened! . . .

"Hers is the true bel canto, allied with German sentiment. . . . Bizet's Vielle Chanson gave her a chance to show that she has command of a smooth and effective trill which quite stirred the audience. Caré Selvé, an

air from Handel's 'Atalanta,' was sung in the true grand style, which Lilli Lehmann alone was supposed to possess. There was 'school' in that rendering! . . . By her dramatic intensity, which now and then thrills one's every fibre, Mme. Nordica reminds one of Dr. Wüllner, but a Wüllner with a voice of velvet and a finished art of vocalization. She still has full command in her floating pianissimos, such as no other singer now on the stage has at command, and which would be impossible with impaired breathing power."

About a week later Nordica sang with the New York Symphony Orchestra and again proved that she was the greatest of Wagnerian sopranos. Mr. Finck declared that she sang the Gotterdammerung finale "with an opulence of tone and an emotional fervor that were thrilling. What golden purity of tone and intonation! How exquisite the pianissimo of the line 'Ruhe, Ruhe, du Gott!' Here was the true Brunnhilde voice,—the Voix de Soleil, the voice full of sunshine . . ."

Nordica's final appearance at the Metropolitan was in December, 1909, after an absence of four years, and although her voice had begun to decline she was given a nightly welcome by the tremendous houses that greeted her.

In November of this same year, singing the title role of Giaconda, she had opened the Boston Opera House.

A critic in *Harper's Weekly* for November 12, 1910, under the caption, "An American Singer's Triumph in France," had this to say of Nordica, "She is the foremost living exponent of the greatest soprano roles in the Wagner list. No other singing actress, now before the public possesses in so eminent degree 'the grand style,' none other gives us an Isolde, a Brunhilde so amply conceived, so broad and heroic in despair, so sedulously in the larger manner, as she does."

Of her, Le Gaulois, the French reviewer, wrote, "The appearance of Madame Nordica in 'Tristan and Isolde' was for the public a true revelation, imposing, beautiful, the face expressive and mobile, in her look and indescribable tenderness and languor, and at the same time, power and alertness; such is the physiognomy of Madame Nordica."

Another Parisian reviewer referred to her as "One of the glories of lyric art, of whom Paris knew the universal reputation, but whose talent until now, it has but rarely had the opportunity to admire. Nordica by her performance of Isolde placed herself in the very first rank of those artists whom Parisians elect to adopt as their very own. Her enormous success in this role will remain among the most cherished memories of Parisian lovers of opera. Her career has been rich in numerous triumphs, fertile in great episodes.

"The character of Isolde is truly her very own. With her breadth of style and her adherence to the purist traditions, there are very few roles of the master's repertoire in which she has not been acclaimed."

When Nordica again sang at Portland with the Maine Festival Chorus, October 15, 1912, the audience rose as one person to greet her. After each of her numbers she was again and again recalled.

The press referred to her appearance on this occasion as "a regal picture of womanly grace" and to the concert as "a climax of thrills."

Hers were the first solo notes heard in the New Portland City Hall, with the Kotzschmar Memorial Organ, when in 1900, at a concert under Walter

Damrosch's direction, she sang to an audience which was proclaimed by the press of the city as "one of the largest, handsomest and most notable in the city's history," the music from "The Parsifal," "Tannhauser," "Die Meistersinger" and "Die Walkure." Beautiful she was to look upon, that "first night," in her cream satin gown trimmed with silver and diamonds, and her voice seemed as glorious as ever. The audience included a delegation of fifty from Farmington, the town of her birth.

Nordica's public appearances in the last years of her life were not many, but were always to crowded houses. In these years she was very happy in entertaining hundreds of friends during the summer seasons at her home in Deal, New Jersey.

In 1913 Nordica started on a world tour and while en route received many offers, but declined them all. It was while on this voyage that the Dutch steamship, Tasman, on which she was a passenger, struck a reef in Torres Strait, off the coast of New Guinea near the Thursday Islands. Contracting pneumonia, following a nervous breakdown from the exposure, she lived but a few months. She died at Batavia, Java, on May 11, 1914. With her were her cousin, Ada Baldwin, and her sister, Mrs. Irene Walker, and in her company were Franklin Holding, Maine violinist, and Paul Dufault, tenor.

During her life time Nordica was honored by nobility and she was the recipient of many beautiful gifts from members of the royal families in the monarchies of Europe. Among others she received decorations from H.R.H. Duke of Edinburgh and H.R.H. Duke of Saxe Coburg and Gotha and the title of Royal Chamber Singer. The Queen of England presented her with a brooch composed of pearls, emeralds and diamonds.

FRANKLIN HOLDING, WHO ACCOMPANIED LILLIAN NORDICA ON HER FATAL WORLD TOUR. PHOTO BY PLUMMER, LEWISTON, MAINE.

Among the beautiful jewels left by Nordica at her death was a collection of emeralds of almost priceless value; a string of colored pearls which was appraised at one hundred thousand dollars; a string of matched pearls valued at one hundred thousand dollars; a string of black pearls said to be worth seventy-five thousand dollars; and a diamond collar composed of sixteen strands fringed with large white diamonds.

It is said that Nordica's fondness for pearls became almost a passion with her and it was indeed a strange

circumstance that this great singer's career should have been terminated among those very islands where scores give up their lives yearly in quest of those rare gems which she so much admired.

As a concert artist there were but two vocalists in her time who were able to command a greater honorarium. For each performance she nightly received two thousand dollars. It is interesting to compare the amounts paid contemporary artists, who in 1914 were said to receive the following amounts per concert: Melba, $3,000; Caruso, $3,000; Schumann-Heink, $1,800; Fremstad, $1,800; Sembrich, $1,500; Eames, $1,500; Gadski, $1,200; Plançon, $1,200.

Nordica sang many times during her musical career and it is reported that in a single season she received for her appearances one hundred and twenty-eight thousand dollars.

Nordica never forgot her love for Maine. She made three visits to Farmington after she had become famous. In 1878, shortly after the M. E. Church was dedicated, she sang there; in 1883 she appeared in concert at Merrill Hall; and in August, 1911, following the purchase of her birthplace, after an absence of more than twenty-seven years, she held a recital there to the great delight of her audience, of townspeople and others, numbering more than two thousand, who came from miles around to hear her sing again.

Nordica's natural inclinations were domestic. She learned to sew and make her own dresses and it is said that she designed most of the wonderful gowns that she wore and which were the marvel of Europe and America.

Nordica took a deep interest in all charitable, patriotic and musical enterprises, and, in her later years, delivered a number of lectures, among which was one on "The Progress of Women in Music." She was a contributor to some of the leading American magazines, was an ardent advocate of woman's suffrage, and at one time organized a benefit concert to aid that cause.

One of the last evidences of Nordica's thoughtfulness of others was shown when, but a short time before her death, a young American, George MacDonald, a fellow passenger on the Tasman, was taken suddenly ill and died. Though ill unto death herself she caused a suitable memorial to be placed over his grave.

The story of Nordica's life and her capacity for and willingness to work, unceasingly, that she might attain her artistic ambitions will always be a source of inspiration to young and ambitious singers, yet one cannot help but feel saddened as he reads, for there seems to have been an underlying note of tragedy running throughout its course.

Nordica's life ambition had been to open a school of music where promising young singers could study with the foremost teachers of the world. She bought a large tract of land near Ossining at Croton-on-the-Hudson at a cost of one hundred thousand dollars and made preparations for organizing a great American Institute of Music, similar to that of the Wagner Festivals at Bayreuth.

Among the plans projected, besides the school, was an opera house with a seating capacity of five thousand. It was planned to use the house which stood on the property as an administration building.

A million dollars was pledged, but for reasons that may never be known this project was not brought to fruition. Her thought, she said, was to save young artists of promise much of the

hardship that she had endured so that they might achieve their ends without such great personal sacrifices as she had suffered.

Of this she wrote, "I want to see American girls with voices properly started. I want to save them, as far as possible, from the terrible fate that overtakes so many of them who go to Europe to study and then pass out of sight. In most cases, poor students, who go to Europe are at the mercy of the world." But she did not live to realize her ambition to carry out this, her great desire, as she had planned it, and her entire estate, real and personal, estimated at over a million dollars was bequeathed to her sisters, Madame Imogene Castillo, Annie Baldwin and Irene Fuller.

Success did not come easily to Lillian Nordica, yet by sheer effort she reached the heights. Her voice, which at first was thin, was developed by unremitting practice under the best teachers into one of the most beautiful as well as powerful in the world. She did not commit words to memory readily, yet she had a repertoire which included the leading roles in more than forty operas. She did not come naturally by linguistic accomplishments, yet through unceasing effort she was able to master every detail of the most difficult foreign languages.

At the time of her death the *Boston Herald,* of which Philip Hale was music editor, said, "It was not easy for her to master a role. There was need of long and laborious preparation. Her ambitions were great; her eagerness to study; her admirable perseverance enabled her to accomplish an artistic purpose."

Of her success in German opera, it continues, "Her grit enabled her to triumph at last in operas that had been a sealed book."

All who are ambitious, whether desirous to seek fame and fortune in the world of music or any of the arts or sciences, are commended to the thought expressed by Nordica in a conversation with William Armstrong, who wrote of her, "Nordica has been to me a most interesting example of success through unstinted and unyielding work and sheer force of energy and will. She, herself, once said to me, in speaking of the relative successes with and without work: 'If you work five minutes, you succeed five minutes' worth; if you work five hours, you succeed five hours' worth. Plenty,' she added, 'have natural voices equal to mine, plenty have talent equal to mine, BUT I HAVE WORKED.'"

Following her tragic death, editorials acclaimed her the greatest of American dramatic sopranos and attributed her success to her indefatigable energy, her tremendous ambition, and her love for her work.

The *New York Evening Post* critic referred to her as "The greatest vocal artist America has produced"; the *Times* that "none has surpassed Nordica in vocal power, artistic comprehension, dramatic skill or ambition"; the *Sun* that, "Nordica, achieved what she did by sheer power of indomitable resolution, unceasing study and fine intelligence. She was one of the best Aidas ever known to the stage; Her Lenore in 'Il Trovatore' and Selika in 'L'Africaine' have not been excelled; Her Marguerite had qualities of great beauty; Her Valentine in 'Les Huguenots' was a model"; the *New York Globe,* that "Sound teaching, hard study and a firmness of purpose, unswervable, made Lillian Nordica a singer to stand with the best that America has given the world."

From the *Review of Reviews* is quoted, "As a Wagnerian singer and

actress Mme. Nordica for many years had no equal. Aside from her majestic figure and bearing, eloquent gestures and expressive facial miming, she possessed a voice of unusual clarity and power, which lent itself admirably to emotional utterances. Her German diction spelled perfection and her intonation, even in such a difficult scene as the second act of 'Tristan,' never deviated from correct pitch. Mme. Nordica registered great successes also in 'Aida,' 'Marriage of Figaro,' and many other operas of the dramatic type." This critic also declared that she was "one of the greatest and one of the most popular artists ever at the Metropolitan," and spoke of her as being generous, warm-hearted, ambitious and a hard worker.

The *Musician* referred to "the development of personal strength of character which accompanied her growth in artistic stature" and stated that her enormous persistence and unremitting diligence had brought her success.

In 1912 this same magazine had said of Nordica, "Beginning with what used to be considered the typical American soprano voice, high, light, sweet and flexible she kept on undaunted at work enlarging her sphere, both of artistic ambition and voice, by legitimate means until she finds herself now one of the world's great singers, the accepted representative of America's vocal art at its best;" and in another issue of that year, that, "she rose to fame and success on a ladder that at times seemed to have unending rungs of hardship, privation, disappointment and work. Success has not altered Nordica except perhaps to enrich her character and to add to her wonderful personal magnetism, — She loves her work with an all-consuming love."

The *Review of Reviews* again referred to her as "The greatest dramatic soprano America has produced and one of the really great singers of the world," that she was "preëminently an artist judged by the highest standards," and that she was "best known and loved in New York, but her ripe art was as much admired in London, Paris, Bayreuth, Munich, Berlin and St. Petersburg."

Who that has seen her Isolde will not recall that sublime and marvelous scene, as she sings the Leibestod, and hear again in memory the modulations of her wonderful voice as she executes the impassioned melodies in that exquisitely beautiful and most ecstatic love song in the whole realm of music?

"See how softly he is smiling!
Parted eyelids, sweet beguiling!
See ye nothing? Not my love?
How he beameth, ever brighter,
Steeped in starlight bourne above?
See ye not how his heart with kingly zest
Calmly happy beats in his breast?
From his lips, in heavenly blends,
Sweetest breath he softly sends.
Harken all, hear ye not my friends?
Is it I alone am hearing
Strains so tender and endearing?
Passion swelling,
All things telling;
Love redeeming
From his beaming;
Sound that trembles, upward rushes;
Trumpet tone that round me gushes!
Brighter growing,
O'er me flowing;
Are these waves of wondrous brightness?
Are they clouds of filmly lightness?
See they rise and gleam and glisten!
Shall I breathe them, shall I listen?
Shall I drink them, dive within them,
To my panting breathing win them?
In the breezes around,
In harmonious sound,
In the world's driving whirlwind be drowned;
And sinking,
Be drinking
In a kiss!
Highest bliss!"

The attainment of the highest success in music may be said to be dependent upon four important factors: the gift of a rare voice, or more than

usual talent for instrumental music or composition; a desire to cultivate that gift to the exclusion of all other interests; continued application to the study of music, especially in the branches in which one excels; and the willingness to practice thrift and cultivate the habit of saving, that one may come to study with only the best teachers, in order that the coverted end may eventually be attained.

The lives of Annie Louise Cary and Lillian Nordica offer striking examples of determined effort and self denial that resulted in the highest artistic and material success — examples that all ambitious young students of music would do well to emulate. In them was the zest for conquest and the will to win, without which no true success and happiness can be attained.

### *Emma Eames*

Though born in Shanghai, China (August 13, 1865), Emma Eames has always been claimed as one of Maine's own daughters. Her father, Ithamar Bellows Eames, a native of Freeport and the son of an East Indian sea captain, became a lawyer of international reputation. Her mother, Emma Hayden Eames, born in Bath, was her first music teacher. After graduation from the Bath High School Emma Eames went to Boston where she became a pupil of Clara Munger and while there sang in the Channing Church at Newton, Mass.

John Knowles Paine became interested in her voice and engaged her to sing the soprano parts in vocal illustrations for his series of lectures on Old Church Music, and her musical experience with him was one of the most valuable in her life.

One of her very earliest public appearances in Maine was in the Stockbridge Course in Portland

EMMA EAMES, AT HER HOME IN BATH, MAINE. PHOTO BY HUBBARD, PORTLAND. COURTESY OF THE PORTLAND, MAINE, PUBLISHING COMPANY.

In 1886 she went to Paris and studied singing with Mathilda Marchesi and stage deportment with M. Pluque. In 1891 Miss Eames married Julian Story and after Mr. Story's death married Emilio de Gogorza, baritone soloist, in 1911.

Her first appearance abroad was at the Opera in Paris, March 13, 1889, as Juliette in Gounod's "Romeo and Juliette" and she continued there for two years, during which she created the role of Colombe in Saint Saens' "Ancanio" and the title role in De la Nux's "Zaire," and while there, from the President of France she received the decoration of "Officer of the Academy."

She made her debut in Covent Garden, London, April 7, 1891, as Marguerite in "Faust." While in London she became an object of admiration of Queen Victoria from whom she received many rare and beautiful gifts.

SIDNEY FARRAR, BORN IN SOUTH PARIS, ME., AND HIS DAUGHTER, GERALDINE FARRAR.

Her first appearance in New York was with Jeane and Edouard de Reske as Juliette in December, 1891, and her last in grand opera was at the Metropolitan in "La Tosca" in 1914 on the twenty-fifth anniversary of her debut in Paris. Her last stage appearance was in Portland in 1916 when she sang for a fund for one of the city's worthy charities.

Her repertoire came to embrace many grand opera roles and she was acclaimed by critics as one of the greatest among the world's prima donnas. Her performances at the Metropolitan were a succession of triumphs.

Before Cary had retired from the public eye, Nordica with all the freshness of youth came into notice and while Nordica was at the height of her glory Eames appeared. Since Eames there has not been another Maine singer who has been able to reach the heights in vocal music that these have done. Who will be the next and how soon? And when she appears will she equal or surpass them all? Some young vocalist, now attending one of the great conservatories of the country? Perhaps. But it may be that the next great Maine diva is as yet unborn. Maine should not be content to rest on her laurels. She should always be on the alert to discover and encourage her most talented sons and daughters that she may continue to maintain her leadership in the Music of the Nation.

But what a glorious galaxy were these three: Cary, Nordica, Eames! A trinity of vocal loveliness, unsurpassed in any state or country in the world!

One naturally associates the name of Emma Eames with Maine, not so much because she came of Maine parentage, as because she spent a large part of her life, as well as her childhood, in Maine; and she has therefore come to be thought of by the people of the State of Maine as a Maine girl; but another opera star, who, though like Eames was not a native of Maine, yet unlike her was not a resident, may at least be said to be a granddaughter of Maine, for her father, a Maine man, was born in Paris, where from the time he was a boy, in his spare moments, he ran bases for the home ball team when he wasn't singing tenor in the choir of the little white church in the town.

Sidney Farrar became famous as a ball player in his day, and his talented daughter, Geraldine, came to be one of the most notable opera stars in her generation. Miss Farrar's success came to her early. At nineteen she sang Marguerite at the Royal Opera in Berlin, when, by her novel spontaneity and the freshness of her youth, she won the hearts of her hearers and

became the sensation of the season and the idol of the German capital.

Her first appearance in America came in November, 1906, as Juliette at the Metropolitan, where she was enthusiastically received; but her international reputation had earlier been made at the time of her debut with Caruso at Monte Carlo.

Her Madame Butterfly, in which she employed all her subtle arts of make-up and mimicry, was considered by many to be one of the most finished and artistic performances of that role, but her Carmen, characterized by scintillating qualities of resource and an unrestrained display of frenzied abandon that had been undreamed of before, in any interpretation of the part, was declared to be the most dramatic of any portrayal of that character by an opera star.

But there are other Maine musicians who have become internationally famous and among these have been: Flora Barry (also born in Paris, Maine), whose magnificent contralto voice and intelligent interpretation of oratorio was hardly second to that of her famous sister-in-law, Annie Louise Cary; Minne Scalar, soprano (born in West Paris), who in 1896 was leading dramatic soprano of the Royal Opera House at the Hague, where she sang for two years in the principal standard grand operas, and afterwards for two seasons at Covent Garden, London, and at the Grand Opera House at Paris; Charles Marshall (tenor), famous opera star with the Chicago Opera Company; Arthur Hackett (tenor), eminent American concert artist; and Willie Ferrero, infant prodigy who took nearly the whole of Europe by storm with the wizardry of his conducting of the largest and most finished orchestras on the continent.

CHARLES MARSHALL, DRAMATIC TENOR WITH THE CHICAGO OPERA COMPANY. PHOTO BY DAGUERRE, CHICAGO.

Flora Barry made her professional debut with the Mendelssohn Quintette Club of Boston, which then included Carl Meisel, Wolf Fries, Robert Goering and Thomas Ryan, who was its director, and who, having overheard her taking a singing lesson, promptly engaged her. As a result of her first appearance with this club she was signed up a month later by the Handel and Haydn Society to sing the alto solos in Elijah with Mme. Guerabella in the soprano role. Then followed an engagement as soloist for an entire season with Gilmore's Band, the first in America to give concerts in halls and theatres. Mrs. Barry, who was then the wife of Capt. J. S. Cary, went with his company into camp when the Civil War broke out and there she became a veritable "daughter of the regiment," singing and ministering to the soldiers.

Mrs. Barry appeared in concerts with Camilla Urso, Carl Rosa and Ole Bull and was also associated with Rubinstein.

In June, 1870, she sang under Ma-

bellini at Florence, Italy, in a performance of "La Messa Solenne" for the repose of the soul of Gioachino Rossini. Her last days were spent in Boston where she died in penury.

Further reference to these artists, all of whom, excepting Mrs. Barry, were living in 1928, will be found in succeeding pages of this book.

*Saco Valley Music Festivals*

From 1913 to the time of Maine's Centenary, the first week in August of each year were memorable ones for Bridgton, because of the series of concerts that were given during those years at the sessions of the Saco Valley Music Festival, with its chorus of two hundred and fifty or more voices and its nationally and internationally famed soloists, many of whom were summer residents of the lake regions adjacent to the upper valley of the Saco River. For seven years hundreds of people annually journeyed to Bridgton, not only from surrounding towns, but from many cities in distant states while others planned their vacations months in advance in order that they might be there during Festival time.

Olive Fremstad, Alice Nielsen, Marie Sundelius, Rudolph Ganz, Charles Harrison, Frederic Martin, Reed Miller, Frank Croxton, Andrea Sarto, Myrna Sharlow, Ruth Thayer Burnham, Beulah Gaylord Young, Blanche Manley, Helen Yorke, Crescenzo, J. Ellsworth Sliker, Jose Shaun, Lida Shaw Littlefield, Lydia Vosberg, Arthur Loesser and Inez Faye Armstrong (a native of Bridgton) were a few of those who contributed their artistry to the programs of the Saco Valley Festivals. These artists, and many others, not only gave generously of their talent in order that the very highest in music might be enjoyed by the people of the Saco Valley, but they exhibited throughout the whole period a friendly interest in the work of the local chorus.

The idea of organizing choral unions in the towns of the Saco Valley, to meet as a grand chorus in midsummer in Bridgton for a three days' Festival, with famous artists and orchestra assisting, originated with Llewellyn B. Cain, then a teacher of music in Portland. His thought was to develope latent talent, to bring young and old together for the study of good music, to establish a high standard among the youth and to give opportunity to those who lived away from the centers of population to hear great singers and musicians. In the fall of 1912 he organized choral unions which he conducted in Bridgton, Kezar Falls, Steep Falls, Standish, Limington and Fryeburg, Maine, and North Conway, N. H., and in the first season he conducted one hundred twenty-seven rehearsals. On August fourth and fifth, 1913, the first Saco Valley Festival was held in Bridgton's Town Hall, when a chorus of three hundred, representing the choral unions of the different towns, was assembled. Marie Sundelius, the then young and ever beautiful Swedish singer, was the leading artist; Helen Yorke, just beginning her musical career, was a soloist; and the old Portland Symphony Orchestra furnished instrumental music and accompaniments.

The concerts created a desire among the townspeople to make the Festival a permanent feature of each summer.

For several years concerts were also given in the winter by the choral unions, and a portion of the combined choruses appeared at a number of the Municipal concerts in Portland City Hall.

In 1918 the Saco Valley Festival reached the apex of its ambitious career, when Madame Fremstad, Alice Nielsen, the Bostonia Sextette, John

C. Freund, editor of Musical America, Charles Harrison, Andrea Sarto, Mrs. Beulah Gaylord Young and Lydia Vosberg, were among the attractions featured.

Officers of the Choral Unions who contributed to the success of the Saco Valley Festival Chorus were:

*Bridgton Choral Union* — Stephen T. Livingston, President; Allen P. Clarke, Vice President; Harold H. Burnham, Secretary; Jessie E. Murphy, Treasurer; C. H. Mackay, Librarian; Myrtle A. Burnham, Pianist. *Steep Falls Choral Union* — F. L. Strout, President; Charles Sanborn, Vice President; C. J. Henderson, Secretary; J. R. Tompkins, Treasurer; L. D. Boothby, Librarian; Ruth Tucker, Accompanist. *Kezar Falls Choral Union* — W. T. Norton, President; Lottie Chapman, Secretary; Jeanie Chapman, Treasurer; Florence R. Garner, Accompanist. *Limington Choral Union* — H. F. Maxim, President; Mrs. H. H. McKenney, Vice President; Mrs. W. H. McKenney, Secretary; Alma C. Moulton, Treasurer; William A. Dimmoch, Accompanist. *Limerick Choral Union* — Mrs. Alton G. Johnston, President and Corresponding Secretary; Alice J. Libby, Recording Secretary and Treasurer; Mrs. Fannie M. Pease, Librarian. *Mount Kearsarge Choral Union* — Rev. D. A. Pearson, President; D. H. S. Mackay, Vice President; R. W. Smith, Treasurer; M. A. C. Pray, Librarian; Rev. John Dunstan, Secretary. *Fryeburg Choral Union* — Mary Woodward, President; Mrs. M. K. Woodside, Vice President; Mrs. S. T. Achenbach, Secretary; Mrs. Francis Swan, Treasurer; Mrs. Herbert Lowell, Accompanist. *South Windham Choral Union* — Arthur C. Soule, President; Walter Harlow, Vice President; Mrs. Mary B. Soule, Secretary; Mrs. Flora M. Gerry, Treasurer; Katherine Soule, Accompanist. *White Rock Choral Union* — C. Eugene Knight, President; Orrie D. Bragdon, Vice President; Maude C. Knight, Seretary and Treasurer; Gertrude Bodge, Librarian; Mrs. Arthur C. Soule, Pianist.

While, for the lack of a conductor with enthusiasm sufficient to carry on the work begun by Mr. Cain, no Festivals have been held since 1920, concert programs of community singing and other musical events have been annually held at the Town Hall and interest in music has continued to be manifested in school, church and community life throughout the length and breadth of the Saco Valley.

### *Community Singing*

Following the lead of Rochester, New York, in which city the national community chorus movement is believed to have originated in the winter of 1914-15, there was organized by Charles Barnhardt, a little later in New York City, a community chorus of mammoth proportions. The Buffalo Community Chorus came into existence in January, 1917; and similar choruses were formed in Manetta, Ohio, Chester, Penn., Brooklyn, Buffalo and Ellicottville, N. Y., and Providence, R. I., in February of that year. Maine was not far behind in this popular movement for during the first week in March, 1917, the People's Community Chorus of Portland was organized by George Thornton Edwards.

While other laudable attempts at community singing in the State had been earlier made, notably by the introduction of the singing of two or three hymns each Sunday at the Municipal Concerts in Portland and by the forming of a chorus from singers who had taken part in an evangelistic campaign in February, 1917, which, in March, had taken the name of the "Portland Community Chorus," the first attempt at community singing in its truest sense, in Portland, and perhaps in the State, may be said to have been made in the summer of 1913 when Andrew Jackson, a chorister in one of the churches of that city, invited the people who lived in the neighborhood known as Deering Center, and others interested, to attend a series of out-door community sings in the old disused trotting park, known as Presumpscot Park, the site of which later came to be occupied by the Deering

ANDREW JACKSON, SONG LEADER. THE FIRST TO CONDUCT AN OUTDOOR COMMUNITY SING IN PORTLAND. PHOTO BY ADAMS STUDIO, PORTLAND, ME.

High School Building. The response was immediate and for three seasons, during the months of July and August, community sings were held every week, and the neighbors, sometimes to the number of five hundred or more, gathered to sing familiar hymns and songs of other days, to the accompaniment of a portable organ, under Mr. Jackson's direction.

### *Portland Community Music Association*

The first community chorus to be organized in the State of Maine on the broad non-sectarian plan adopted by the great community choruses first cited above, was the People's Community Chorus of Portland.

The first officers of the People's Community Chorus, which was organized in February, 1917, with the following purposes: "to develope community singing and community music in all its branches; to bring out the true community spirit; to discover and develope local talent, musical, dramatic, literary and artistic; to encourage local composers, writers, musicians, singers, readers, players and entertainers; to assist, as far as possible, local composers and writers in getting their works before the public; to educate the people to the real value of community singing to the community; and all other things and purposes incident to any and all of the above," were George Thornton Edwards, President and Conductor, Ralph D. Littlefield, Treasurer, and Abbie A. Robinson, Secretary. The society was incorporated under the name of the Portland Community Music Association, as a musical organization, under the laws of Maine, in January, 1918.

Community sings by the People's Community Chorus were held weekly from March until June, 1917, with ever increasing interest, when in that month a concert was given in the City Hall in Portland in which more than four thousand people, representing every race and nation living in the city, participated in the singing of the community and patriotic songs on the program prepared for that occasion.

A number of community sings were held in other halls and theaters in Portland during the summer and fall of 1917 in which thousands joined in lending their voices to swell the vocal volume in this well organized effort to stimulate an interest in mass singing.

### *State Liberty Chorus*

To meet the demands of patriotic societies in Portland and other cities in the State for assistance in raising funds for war work, the State Liberty Chorus was organized in December,

1917, and the People's Community Chorus automatically became the Portland Unit of the newer State-wide organization.

Officers for the greater part of its active life were:

President, Mrs. Sarah Rideout Abbott of Saco; Vice President, Mrs. Frederic E. Boothby of Waterville; Treasurer, Rev. Frank E. Baldwin of Fairfield; Secretary, Abbie A. Robinson of Portland; and Director General of the Chorus, George Thornton Edwards of Portland.

The Liberty Choruses throughout America were organized in accordance with the plans of the Council of National Defense and were originally intended to help win the war. They proved so useful that when the war was over the government urged all Liberty Choruses in the country not to relax their efforts but to become organized on a permanent basis to continue the work of welding the community spirit.

On December 18, 1918, the State Liberty Chorus was incorporated under the Maine law and its stated objects were:

"To mobilize the musical and patriotic forces of the State of Maine into one great patriotic chorus, the members of which shall learn and know the same songs so that they may be able to sing them under reliable, patriotic and inspiring leadership wherever they may meet at any time and to be subject at all times to the call of the Governor of Maine, and the Director-General of the Chorus."

Among its further aims it proposed to develope Maine talent in so far as possible, to encourage Maine composers and to make a collection of the works of Maine composers past and present.

More than fifty units of the State Liberty Chorus were organized in as many towns in Maine. Thousands gathered in the principal music centers of the State and sang inspiringly to the accompaniment of army and concert bands and orchestras, supplemented by choruses numbering sometimes several hundred at the weekly "Liberty Sings" which were held throughout Central and Western Maine, first in one city or town and then in another, under their State Director. So popular were the "Liberty Sings" in Maine that theatres and halls and churches in many of the towns were not large enough to accommodate the crowds of people who came to participate in them.

Among some of the most notable "Liberty Sings," which were held in 1918, was an outdoor sing led from the steps of the City Building to aid the War Savings Stamp Drive in Portland, when more than four thousand people, accompanied by the Fifth Infantry C. A. C. Band, joined in the singing of the "Liberty Songs."

There were four memorable Sunday afternoon "Liberty Sings" at Waterville during August, 1918, at the first one of which but a handful of people were in attendance, but at the second, held on the following Sunday, a thousand were present. At the third, the Opera House was packed to capacity and, because they had become so popular, it was necessary, in order to hold the fourth "Liberty Sing," to secure the use of the Chautauqua tent for the evening. On this occasion, according to estimates, twenty-five hundred people, who completely filled the canvas enclosure, sang the "Songs of Liberty," while another thousand clamored for admittance. These were followed by a great outdoor sing at the Central Maine Fair, when Liberty Chorus members from all parts of the State gathered to sing under their Director General and nearly five thousand voices were raised in song to the accompaniment of the Portland Band which played under the leadership of W. E. Chandler.

Brief excerpts from the account in the *Biddeford Journal* of the morning following the first of a series of sings in that city, when more than a thousand people joined in the singing, are presented here in testimony of the great degree of enthusiasm which prevailed in many places wherever these weekly "Liberty Sings" were held.

"Biddeford's first great Liberty Sing at the opera house Sunday evening was a big success. The enthusiastic assemblage joined with all its might in singing the 'Songs of Liberty' under the compelling and inspiring leadership of State Director General, George Thornton Edwards. Long before the opening hour people arrived and in less than ten minutes after the doors were opened the hall was well filled . . .

"The singing by the people was, of course, the feature of the evening, as had been previously announced, and it was not long before Director Edwards had the great throng singing with a vengeance. It was some contest, when it came to 'Over There,' and the rafters of the opera house fairly reverberated . . . .

"'The Suanee River,' the phrases of which were sung by the people in the body of the house and echoed by those in the balcony and 'The Long Long Trail' were sung over and over again, the audience still asking for more . . . ."

Of the "Liberty Sing" held in Biddeford on the following Sunday evening when the theatre and broad stairways were jammed with people unable to get in and more than a thousand others were turned away, the *Journal* reported:

"Director Edwards conducted the singing of the 'Liberty and Victory Songs' by the people, and the vast assemblage entered heartily into the spirit of the occasion by joining in with a will and cheering their favorite number to the echo. Even when it was announced that the meeting would be brought to a close by singing the national anthem, there were calls from all over the house for more."

Another great occasion in which the Liberty Chorus participated was the "Welcome Home" to the Ossipee Valley boys on July 4, 1919, when ten thousand people gathered in the village square to listen to and take part in a huge "Victory Sing" in which the State Liberty Chorus Director was assisted by the Cornish Unit of the State Liberty Chorus, with fifty vocalists who sang from a specially constructed platform in the center of the square.

With the close of the war the work of the State Liberty Chorus was done and while the organization was still in existence in 1928, its members which numbered thousands came to be classified among the "scattered and gone" and at that time it was believed that its last song had been sung.

The great mission of the Liberty Chorus appears to have been that it filled an immediate need during the last days of the World War. Through its various units, all over the country, millions of dollars were raised for war work and war relief and through the thrill of joining their voices in the singing, with such large numbers of others, in one great chorus, many were inspired to do generous deeds and undertake individual burdens which enabled the nation to "Carry On."

The State Liberty Chorus of Maine never refused its services for any patriotic endeavor. Musically it aided in giving opportunity to singers with but a slight acquaintance with music to sing with others of greater musical knowledge and it was said "that if the Maine Liberty Chorus did nothing more, it accomplished a great deal in improving the singing in the grange, and in the congregations of the churches in the smaller towns of the State."

A few weeks before the close of the war Mr. Edwards was appointed to the office of State Musical Director by the National Council of Defense. It is estimated that during the active period of the State Liberty Chorus that he led nearly one hundred thousand people in the State of Maine in singing the "Songs of Liberty."

The State Liberty Chorus of Maine

was the second Liberty Chorus to be organized in America and the first to be legally incorporated in the United States.

During the war period community singing was independently featured with success in several of the larger cities and towns in Maine, notably in Lewiston, with Vernon Stiles as song leader; Bangor, with Adelbert Wells Sprague, leader; and Bridgton with Charles Harrison, leader; while the Liberty Chorus units scattered throughout the State were conducted by their local leaders, all of whom did splendid work by aiding in attracting large numbers of people that the speakers, sent to Maine by the government, might be heard by many.

### *Chamber Music*

In 1898, on his return to Portland from Germany, Dr. Latham True organized a trio which began under the name of the Chamber-Music Trio. With him were William True Cousens, violinist; and Charles F. Jones, violoncellist. The first recital of the Chamber-Music Trio of Portland took place in December of that year, when complete works by Gade and Reissiger were given. This organization continued to function until 1911 and gave public performances in a number of Maine cities before invitation audiences. Fred Given played in Mr. Cousen's place for about three seasons and Carl Osterberg of New York played violin for one winter. Later, when its personnel consisted of Dr. True, Mr. Cousens and Joseph Korda, the name of this trio was changed to the Beethoven Trio.

During the year and a half in which this combination played, many successful recitals were given. In 1914, when Mr. Korda went to reside in another city, Mrs. Marion Priestly Horan became the cellist of the organization.

In 1903 an attempt was made to organize a Chamber-Music Club in Portland. Hermann Kotzschmar was elected President and Dr. Latham True Musical Director. Among others who were interested in this organization were Albert F. Smith, who afterwards became director of the Evansville, Indiana, Conservatory of Music, piano; Charles C. Blanchard and Dr. Frank W. Searle, clarinets; Frank H. Little, oboe; Charles Tolman, flute; and Catherine Patrick, violin. But one recital by the Chamber-Music Club was given.

Portland had, at one time, a stringed quartette composed of William True Cousens, first violin; Willis Carter, alternating with Catherine Patrick, as second violin; Mazie Williams, viola; and Charles F. Jones, violoncello. This quartette met for practice, but never gave a public performance.

Portland stringed quartettes and trios from 1915 to 1928 included:

*The Mendelssohn Trio* — Ruth Flanders, violinist; Marie Camara, cellist; Juanita Guptill, pianist; *The Haydn Trio* — Emily M. Eldridge, violinist; Elizabeth Chevalier, cellist; Zilphaetta E. Butterfield, pianist (later Mrs. Anna Korda became cellist in this trio); *The Portland Trio* — Margaret Wilson Johnson, violinist; Marion Priestly Horan, cellist; Howard W. Clark, pianist; *The MacDowell Trio* — Emily Eldridge, violinist; Mildred Dugan, cellist; Esther Foss, pianist; *The Philharmonic Trio* — Mrs. Margaret Wilson Johnson, violinist; Mrs. Marion Priestly Horan, cellist; Lois Mills, pianist; *The Brahms Trio* — Lillian Talbot, violinist; Mildred Dugan, cellist; Frances Donnell, pianist; *The Schubert Quartette* —Beatrice E. Bryant, violin; Mildred Dugan, cello; Ruth Wilson, piano; and an unnamed quartette, Marguerite Ogden, harpist; Victoria Grey, cellist; Beatrice E. Bryant, violinist; Mrs. Foster L. Haviland, pianist.

### *Deane's Orchestral Club*

Deane's Orchestral Club of Portland, organized about 1890, unique in that, during all the years of its exist-

ence as an orchestra, it never performed professionally, and that, on one occasion only, did it ever play at any place other than at the home of Mr. and Mrs. Frank N. Deane, its founders, has throughout its existence exerted a considerable influence among the instrumentalists of Portland. Three-fourths of its members have been professional performers, who have met Friday evenings from September to June in each year since its organization. The class of music that it has played has always been of high order. The musical library which the ensemble uses is the property of Mr. Deane who has collected upwards of twenty-five hundred classical and concert numbers including three hundred and fifty standard overtures.

Following is quite a complete list of those who from time to time have made up the personnel of the orchestra. The names marked with single asterisks were not living in 1928. Those marked with double asterisks constituted the membership of the organization in 1928:

*First violins* — Willis E. Carter,** William T. Cousens,* Fred Given,* Blanche Cram Longfellow,* Dr. George I. Geer, Roger Brunel;* *Second violin* — Charles G. Richards;* *Violas* — Frank L. Prince, Charles Manning;* *Cellos* — Dr. Harry L. Stilphen, Clarence H. Brown,* Frank H. Fish, Charles F. Jones, Lelia M. Deane, Albert Shackley;** *Bass viols* — Arthur W. Morse,* Ralph E. Knight,** John Woodbury,* Fred Hamilton,* Frank H. Faught; *Flutes* — Jacob N. Jacobson,* Charles H. Tolman, John T. Fagan;** *Clarinets* — Dr. Frank W. Searle,* Martin L. Jensen, Fred C. Corliss;** *Cornets* — Alfred T. Smith, Edwin L. Gibson, Lena R. Hanson, Willis E. True,** Clarence H. Rowe, Cecil Stilphen, Frank Ford; *Trombone* — Frank N. Deane;** *Piano* — Lelia M. Deane,** Leon V. Walker.

Conductors from 1890 to 1928 were Frank I. Moore,* Henry Gifford and Thomas B. Peters.**

### *Portland Flutist's Society*

The Portland Flutist's Society, as it existed in 1926, was composed of all of the professional flutists of Portland and three who were non-professional. The instrumentation consisted of concert flutes, piccolos and bass flute. Excepting during the months of June, July and August, meetings were held each Sunday during the year. Music of a serious nature, especially arranged for the combination was studied.

The members were:

Fanning G. Maloney, Conductor; John T. Fagan, Thomas Johnson, Walter L. Josselyn, Harold Lawrence, James B. Norcross, Carl Schneider, P. J. Story, Charles H. Tolman, Harry T. Wall.

It is to be regretted that this interesting organization, which gave promise of becoming one of the most attractive musical combinations in the State, lasted but a year.

### *Stimson's Orchestra*

Quite a number of attempts to organize symphony orchestras in Portland subsequent to 1900 were made, but none, to 1928, endured for any length of time. The personnel of some of these orchestras was composed almost wholly of amateurs while that of others was made up largely of professional musicians. Most of these may hardly be considered to have reached symphonic proportions.

F. W. Stimson's Symphony Orchestra of Portland was organized in 1913 by Ralph W. E. Hunt and Mr. Stimson. This aggregation gave a number of concerts successfully, during the two seasons that it was in existence, and for several years those who composed its membership, all professional musicians, played under Mr. Stimson's direction for the Saco Valley Festival Chorus. The personnel and instrumentation were as follows:

PORTLAND MEN'S SINGING CLUB

Left to right. *Top Row* — Andrew Jackson, Clarence M. French, Harold Jordan, John Hanson, H. Earle Shaw, Louis E. White (president); Ernest J. Hill, Rev. Vincent B. Silliman, John Oakes Burke; *Third Row* — Ralph Leighton, Lester N. Gerrish, Edwin W. Sadler, Harry L. Eustis, Harry S. Files, Stanley S. Gerrish, James F. Macy, Alfred H. Tracy, John Farr, Leroy Burns, Carl Johnson; *Second Row* — Herbert S. Kennedy, Donald Foss, Alfred O. Halverson, Leroy Leonard, Philip Milliken, Luther Bonney, Richard Baker, William White, George McClung, Albert B. Hall, Alfred Brinkler (conductor); *Front Row* — Frank Thomes, Charles Blackwell, Elmer Mangum, Fred Lincoln Hill, John P. Thomas, Howard Stevens, Pearce Francis, Charles Fenderson, Edwin M. Sadler. Photo by Tisdale, Portland, Me.

*First Violins* — Percival Bodge (concert master), Walter Hood, Glen Harmon, Mr. Broseau, Mr. Simanski; *Second Violins* — Fred Lavine, Earl Woodman, Henry Gifford, Frank Prince; *Violas* — Arthur Warren, Charles Richards; *Cellos* — Woodbury P. Harrington, Louis Polakovitch; *Basses* — Nathaniel Blanchard, Joseph Cote; *Flute* —Patrick Story; *Oboe* — Frank Little; *Clarinets* — Horace E. Mills, Harry Ingraham; *Bass Clarinet* — Frank Rikel; *Trumpets* — Charles E. Downes, Harry Bridge; *Horns* — Jacob Havener, Louis Fickett; *Trombone* — Harry Eustace; *Tympani and Drums* — Howard M. Shaw.

### *Portland Orchestral Society*

A revival of interest in a symphony orchestra for Portland was begun in the winter of 1925-26 with the organization of the Portland Orchestral Society in which nearly fifty young people, assisted by about a dozen professional musicians, were given an opportunity to study the simpler classical overtures under the direction of Arthur F. Kendall, then leader of the Strand Theatre Orchestra.

The good angel of this organization was John Morris, who generously paid for the rental of a suitable room in which the orchestra might be able to hold its weekly rehearsals and otherwise contributed to its maintenance.

In the Spring of 1926 the personnel of the Portland Orchestral Society was as follows:

Arthur F. Kendall, conductor; *Violins* — E. Raymond Shaw, concert master, Charles E. Bourke, Ila Carr, Reginald D. Connor, Chris-

ALFRED BRINKLER, CONDUCTOR PORTLAND MEN'S SINGING CLUB, 1928. PHOTO BY KENNEDY, PORTLAND.

topher Connolly, Henry C. Cook, Mrs. Harry Dalton, Lincoln Draper, Mrs. Botho Felden, Abraham Fineberg, Earl L. Flagg, Robert F. Fredette, John S. Gardenier, Joseph Greenwald, Munroe Hamilton, Ira W. Hamilton, Mrs. Maude Hovey, Helen S. Kelley, William F. Kerr, Thelma Latham, Everett Lombard, Vladimir Orlows, Harriet F. Pease, Louis Rapoport, James C. Riggas, Irvin Robbins, Samuel A. Sampson, Ethan A. Soule, Eleanor Spear, Herman L. White; *Violas* — Prudence M. Burke, Clinton W. Graffam, John A. Gilmartin, Frank L. Prince; *Violoncellos* — Valeria Carignan, Mrs. F. N. Deane, Mildred M. Dugan, Dr. Botho Felden, Lillian M. Schwenke, George A. Shackley; *Basses* —Fred F. Hubbard, Ralph E. Knight, Maurice Wade; *Flutes* — Herbert G. Jones, Walter L. Josselyn, Harold M. Lawrence; *Oboe* — Frank H. Little; *Clarinets* — Percy C. Chipman, Blanchard Comeau, Wendall Doherty, Mollie Jones; *Bassoons* —Harry P. Lowell, Lloyd E. Morse; *Horns* — Carl Brown, Randall Colby, Arthur H. Stevens, Maynard A. Young; *Trumpets* — Hyman Fineberg, James Nettleton, William W. Simonton: *Trombones* — Orville Duplessie, Charles Odlin, Marion L. Schwenke; *Tuba* — J. Howard Crangle; *Harp* — Grace M. Tibbetts; *Timpani* — Carl Liberty, Alston W. Parker; *Percussion* — Frederic L. Downs, Floyd Hern, Donald R. Parker.

### *Portland Men's Singing Club*

An organization that has brought no little fame to the State of Maine is the Portland Men's Singing Club, organized March 9, 1914.

Will C. Macfarlane, Portland's first municipal organist, was its first conductor. During Mr. Marfarlane's stay in Portland the club appeared each season in the regular municipal concert course. Henry F. Merrill was its first President and Convers E. Leach, Secretary. Other officers at that time were: Vice President, Albert B. Hall, and Librarian, John Oakes Burke. On Mr. Macfarlane's departure from the city the club was, for a short time, directed by Irving J. Morgan, while he was municipal organist of Portland.

When Edwin H. Lemare came to take the post of city organist he became conductor of the society and continued to act in that capacity during his stay in the city.

Since January, 1923, the club has sung under the direction of Alfred Brinkler.

The following were the charter members of the Men's Singing Club:

*First tenors* —Wilfred E. Cole, Raymond Frank, Frank L. Gray, Carl C. Hascall, Prince S. Hayden, Ernest J. Hill, Frederic Kennedy, Herbert S. Kennedy, Jr., Frank E. Thomes, and Louis E. White; *Second tenors* — Herbert W. Barnard, John Oakes Burke, Kelley Cole, Arthur L. Douglass, Albert B. Hall, Thomas Smiley, Arthur W. Vickerson, Harry E. Waite, Clayton T. Whipple, and Joseph W. Whitney; *Baritones* — Samuel N. Barnes, Harold T. M. Colby, Rex W. Dodge, Harry S. Files, Malcolm W. Freeman, Walter I. Kennedy, Roy A. Purrington, Howard R. Stevens, Robert S. Thomes, and Alfred H. Tracy; *Basses* — Dr. W. S. Coleman, Harry L. Eustis, Harold C. Furlong, James F. Macy, A. Howard McRonald, Harry Merrill, Henry F. Merrill, Fred H. Oliver, Horace G. Parkman, and Charles E. Wyer.

Fred Lincoln Hill has been the ac-

companist for the club for the greater part of its existence. The club is supported by sustaining memberships. As a tribute to its founder, the members early adopted Macfarlane's musical setting of Katherine Lee Bates' lovely poem, "America, the Beautiful," as the club song and a verse has since been sung at the opening of every program given by the society.

The Portland Men's Singing Club entered into a singing contest at Quincy, Mass., in April, 1926, in which ten of the leading Men's Glee Clubs of New England participated and there won the first prize which consisted of five hundred dollars in cash and a free trip to the National Meeting of the Associated Glee Clubs of America held at the Sesqui-Centennial Exposition in Philadelphia, November, 1926.

In Quincy they participated in a grand concert by all the competing clubs, directed by Stuart Mason.

At the Sesqui-Centennial Exposition meeting a program under the direction of Dr. Daniel Prothero was rendered by a combined chorus of twenty-five hundred men's voices, and while there the members of the club were the personal guests of Cyrus H. K. Curtis, an honorary member of the club.

In May, 1927, the Portland Men's Singing Club was the host to the New England Federation of Men's Glee Clubs when they entertained about five hundred men singers. A contest and concert were held in the Portland City Hall at which the Portland Men's Singing Club was awarded the third prize. Dr. Will C. Macfarlane, the first conductor of the club, was the guest conductor of the combined choruses.

At the contest held by the New England Federation of Men's Singing Clubs at Springfield, Mass., in the spring of 1928, the Portland Men's Singing Club was again successful in carrying off first honors.

LOUIS E. WHITE, PRESIDENT OF THE PORTLAND MEN'S SINGING CLUB, 1928. PHOTO BY BACHRACH, PORTLAND, ME.

The ideals of the Portland Men's Singing Club have been stated to be the promotion of the love of music written for men's voices and the creating of an interest in the arrangement of such music and presentation of the same, especially among those singers who may be able to qualify for membership in the club.

The officers of the organization in 1928 were:

President, Louis E. White; Vice President, Howard R. Stevens; Treasurer, Ralph W. Leighton; Secretary, Edwin M. Sadler; Librarian, Charles H. Blackwell; Conductor, Alfred Brinkler.

The members were as follows:

*First tenors* — Stanley S. Gerrish, Ernest J. Hill, Herbert S. Kennedy, Leroy E. Leonard.

PORTLAND POLYPHONIC SOCIETY

Left to right. *Standing* — Clifford Jones, Mrs. C. R. Phinney, Charles Hudson Blackwell, Ethel G. Berry, Guy Kendall, Mrs. John P. Thomas, Mrs. James Hamlin, Earle Shaw, John P. Thomas, Alfred Brinkler (conductor); Charles K. Fenderson, Edwin Sadler, Mrs. Herbert Harrison, J. Arthur Hanson; *Seated* — Helen C. Ward, Mrs. George F. Gould, Mrs. Charles K. Fenderson, Mrs. Alfred Brinkler, Mrs. Earle C. Rundlette. Photo by Allen Hubbard. Courtesy of Portland Maine Publishing Company.

Frank E. Thomes, George A. Tibbetts, Louis E. White, William C. White; *Second tenors* — Richard M. Baker, Charles H. Blackwell, Gustav W. Bratt, John Oakes Burke, Reginald B. Cooke, Donald M. Foss, Lester N. Gerrish, Albert B. Hall, Carl S. Johnson, Elmer R. Mangum; *Baritones* — Harry S. Files, Pearce J. Francis, Andrew Jackson, Ralph W. Leighton, Percy B. McCord, Edwin W. Sadler, H. Earle Shaw, Howard R. Stevens, John P. Thomas, Alfred H. Tracy; *Basses* — A. Hurford Crosman, H. Linwood Eustis, John Farr, Charles K. Fenderson, Harold C. Furlong, J. Arthur Hanson, Harold C. Jordan, James F. Macy, Edwin M. Sadler, Vincent B. Silliman; *Accompanist* — Fred Lincoln Hill; *Honorary members* — Cyrus H. K. Curtis, Henry F. Merrill, Charles E. Wyer; *Substitute members* — Luther I. Bonney, Leroy M. Burns, Clarence M. French, Alfred O. Halverson, Irving W. Maxwell, George W. McClung, Philip I. Milliken.

### *The Portland Polyphonic Society*

Among the musical societies of the State which have striven for the accomplishment of the best in music there has been none with more ambitious aims than the Portland Polyphonic Society which was organized in 1922. Its work is devoted to the study of the highest forms of artistic music. Its sole purpose was stated at the time of its organization to be for the mutual enjoyment of its members in singing songs written for five or more parts. The limitation of its membership was planned as follows: four first sopranos, four second sopranos, two first altos, two second altos, two first tenors, two second tenors, two baritones, three basses, and a pianist.

In the choral work a richness of harmony which is impossible to produce in the singing of ordinary four-part choruses is effected. A number of notable concerts have been given by the Portland Polyphonic Society in the five years of its existence.

Alfred Brinkler, who organized the society, was its conductor in 1928 and in that year the membership included:

*First sopranos* — Mrs. George F. Gould, Avis Lamb, Helen Ward, Madeline Winfield; *Second sopranos* — Ethel Berry, Margaret Ewing, Mrs. James C. Hamlen, Jr., Mrs. John P. Thomas; *First altos* — Mrs. Alfred Brinkler, Harriette Ohler; *Second altos* — Mrs. Charles K. Fenderson, Mrs. H. C. Harrison; *First tenors* — Clifford L. Jones, Elmer R. Mangum; *Second tenors* — Charles H. Blackwell, Guy P. Kendall; *Baritones* — H. Earle Shaw, John P. Thomas; *Basses* — Charles K. Fenderson, J. Arthur Han-

WOMEN'S CHORAL SOCIETY

Left to right. *Top Row* — Mrs. Isabel York, Yvonne Shevenell, Mrs. Florence L. Johnson, Mrs. Doris Nelson, Rosa Rizzo, Mrs. Charles D. Fullerton, Mrs. Anne Neily, Mrs. Ervette Jordan, Mrs. Merle Brown, Mrs. Clarence E. Calden, Mrs. Edna G. Gaffney; *Third Row* — Mrs. Anna Parks Booker, Eloise Newcomb, Mrs. May McDonnell, Addie D. Emerson, Mrs. Alice G. Farley, Mrs. Marion Eastman, Mrs. Gladys S. Birnie, Mrs. Ruth Nickerson, Mrs. Marion A. Moulton, Mrs. Katherine Bonney, Mrs. William C. White; *Second Row* — Mrs. S. S. Thompson, Mrs. E. L. Wallace, Mrs. Annie Hebert, Angelina Peverada, Pearl Elliott, Mrs. Marion J. Freeman, Mrs. Ethel L. Mitchell, Mrs. Belle Cropley, Claire Shea, Mrs. Althea C. Wright, Mrs. Charlotte Lowell, Mrs. Evelyn B. Carroll; *Front Row* — Mrs. Florence Bremon, Mrs. A. C. Cloudman, Mrs. Susan Bonney, Mrs. James K. Lothrop, Mrs. Helen W. Talbot, Rupert Neily, Mrs. Muriel Millett, Margaret Strout, Mrs. Marguerite A. Johnson, Mrs. Maud H. Haines. Photo by Bicknell, Portland, Me.

son, Edwin M. Sadler; *Pianist* — Mrs. Earl C. Rundlette.

Among others who have been members of the Portland Polyphonic Society are:

Mrs. Kenneth Chadwick, Emily Chase, Mrs. Wallace L. Cook, Ruth Marshall, Beatrice McLellan, Mrs. Eugene Merrill, Mrs. Harry Nixon, Mrs. Harold Otis, Mrs. Chauncey Phinney, Mrs. Emma M. Phinney, *sopranos;* Mrs. C. Everett Boynton, Helen C. Howes, Marcia Merrill, Henrietta D. Rice, *altos;* William V. Bradley, Gustav W. Bratt, Walter P. Cushing, Stanley Gerrish, Frank L. Gray, William McLean, Harry G. Mershon, *tenors;* Samuel N. Barnes, Harold Furlong, Leonard D. Marshall, Ralph Wilson, Charles E. Wyer, *basses.*

The officers in 1928 were:

President, Mrs. George F. Gould; Treasurer, Mrs. Alfred Brinkler; Secretary, H. Earle Shaw.

The original officers of the club were:

President, Charles E. Wyer; Secretary and Treasurer, William McLean; Librarian, Mrs. Alfred Brinkler.

As late as 1928 the Portland Polyphonic Society was the only chorus in America which offered exclusively programs of old and modern glees and madrigals, written for more than four parts.

### *Women's Choral Society*

When Rupert Neily came to Portland from New York City in 1919 he was amazed to find among the women vocalists of Portland such a wealth of beautiful voices, but no association for their development in the art of choral singing. The Women's Choral Society was the ultimate result of his endeavor to give to Portland a singing organization which should undertake the study and interpretation of classical music for women's voices.

RUPERT NEILY, FOUNDER AND CONDUCTOR OF THE WOMEN'S CHORAL SOCIETY. PHOTO BY KENNEDY, PORTLAND.

In their programs the club has presented, with rare artistry, French, German, Italian and English part songs in the forms in which their composers gave them to the world of music. In articulation, tone, interpretation and musicianship, this choir attained a degree of excellence rarely equalled by any similar group in the State.

The officers of the Women's Choral Society in 1928 were:

Mrs. Helen W. Talbot, President; Mrs. Marion Eastman, Vice President; Mrs. Maud H. Haines, Treasurer; Margaret Strout, Recording Secretary; Katharine Bonney, Corresponding Secretary; Mrs. Evelyn B. Carroll, Librarian.

Among the members have been:

Mrs. Gladys M. Bean, Mrs. Mabel Berryman, Mrs. Gladys S. Birnie, Mrs. Susan Bonney, Mrs. Katharine Bonney, Mrs. Anna Parks Booker, Mrs. Florence Bremon, Mrs. Merle Brown, Mrs. Clarence E. Calden, Mrs. Evelyn B. Carroll, Mary M. Carson, Florence M. Clarke, Mrs. George Clark, Mrs. Howard W. Clark, Mrs. Gerald P. Clifford, Mrs. A. C. Cloudman, Margaret Craven, Mrs. Belle Cropley, Mrs. Delma K. Dresser, Mrs. Marion Eastman, Pearl Elliott, Addie D. Emerson, Margaret Ewing, Mrs. Alice G. Farley, Edith Farr, Mary Faulkenham, Mrs. Louis M. Files, Mrs. Ruth Carter Fobes, Dorothy Foley, Mrs. Marion J. Freeman, Mrs. Charles D. Fullerton, Mrs. Edna G. Gaffney, Mrs. Guy P. Gannett, Mrs. Maud H. Haines, Mrs. Annie Hebert, Mrs. Esther C. Hobbs, Mrs. Florence L. Johnson, Mrs. Marguerite A. Johnson, Mrs. Ervette Jordan, Mrs. James K. Lothrop, Mrs. Charlotte Lowell, Mrs. May McDonnell, Mrs. Olive McDougal, Mrs. Helen McIntyre, Mrs. Esther Menish, Mrs. Muriel Millett, Mrs. Ethel L. Mitchell, Mrs. Celia Morse, Mrs. Marion A. Moulton, Mrs. Anne Neily, Mrs. Ruth Nickerson, Mrs. Doris Nelson, Lloy Page, Angelina Peverada, Mrs. G. H. Purington, Marion P. Randall, Mrs. Cora Ricker, Rosa Rizzo, Mrs. Anna L. Robbins, Mrs. Charlotte G. Roche, Mrs. Blanche T. Russell, Claire Shea, Yvonne Shevenell, Hazel Shields, Mrs. E. H. Snow, Mrs. Mildred Soule, Margaret Strout, Mrs. Frances L. Talbot, Mrs. Helen W. Talbot, Mrs. S. S. Thompson, Mrs. E. L. Wallace, Martha Wasson, Mrs. Ruth Waterhouse, Mrs. Jane Whibley, Mrs. William C. White, Mrs. Althea C. Wright, Mrs. Isabel York.

Rupert Neily was the director of the Women's Choral Society from its inception.

### *Vocal Quartettes*

Prominent among the vocal quartettes in Portland during the early part of this period were:

*The Mozart Quartette* — Dr. Harry M. Nickerson, Herbert W. Barnard, Jr., Harry F. Merrill, Frank H. Pierce; *The Mendelssohn Quartette* — Clementine Varney, Martha Hawes, Dr. Harry M. Nickerson, Millard Bowdoin; *The Pilgrim Male Quartette* — Robert Fitzgerald, Harold S. Tripp, Percy F. Baker, Dr. George B. Clark.

Among the more recent vocal quartettes in Portland have been:

*The Harvard Quartette* — Ernest J. Hill, Herbert S. Kennedy, Howard R. Stevens, Harry L. Eustis; *The Temple Quartette* — Everett M. Waterhouse, Howard R. Stevens, Joseph W.

Whitney, Harry F. Merrill; *The Knickerbocker Male Quartette*—W. V. Bradley, Leroy Leonard, P. Byron McCord, Harold C. Furlong; *The Cosmopolitan Quartette*—John Palmer, Austin LaRose, William Petty, Augustus McDonald; *The Cecilia Quartette*—Mrs. Jane Whibley, Lois Wasson, Helen Nelson, Josephine, Gaskins; *The Ladies' Aria Quartette*—Madeline Welch, Margaret Wilson, Alice Parker, Ethel Leeman; Rita Gibson, pianist.

Other important vocal quartettes in Maine have been:

*The Euterpe Quartette of Bangor*—Carrie Hodgdon, Annie Semple, Annie Sweet, Arione Hurley; *The Temple Quartette of Kennebunk*—Edward Lahar, M. S. Costello, H. Lombard, H. Strayholm; *The Harmony Four of Lewiston*—Edward Mixer, Adelard Beaucage, Lawrence F. Eagan, Edward W. Conway; *The Favorite Four Male Quartette of Rumford*—W. H. Wood, J. A. Monteith, M. C. Wood, C. E. Freeman; *The Warren Male Quartette of Westbrook*—Matthias F. Mogan, Edmund A. Axelsen, Ernest Theis, Leland W. Knight; *The Excelsior Quartette of Saco*—Mrs. Winifred Ward, Mrs. Alfreda D. Chadbourne, Charles A. Chadbourne, Frederick A. Lord.

This quartette which was in existence for more than twenty-five years was considered one of the best in Western Maine.

The members of the Ladies' Quartette of Guilford, sponsored by the Woman's Club of that town, were, in 1928:

Mrs. Donna Field, Mrs. Kathleen Sibley, Mrs. Marcia Holmes, Florence Howes and Mrs. Mabelle Edes, Director-Accompanist.

### *Portland Choirs*

Maine's sweetest voiced singers have always been found in the choirs of the churches of the State. To attempt to enumerate them all would be futile, and even to list the majority of them would be unprofitable, for it would in most instances be but a repetition of the names of those, accounts of whom have appeared in these pages in connection with the musical societies and musical activities of the times in which they lived.

In nearly every city in Maine there has been one or two churches where the music has always been an outstanding feature of the service, and among these, the First Parish Church of Portland has been one, to the choir of which all ambitious church singers have aspired. Charles Nolcini was its first organist at about the time that Maine became a State, as has been stated in an earlier chapter, and he was followed by Madame Ostinelli, who at that time had become one of the leading teachers of piano and organ in Portland.

Mrs. Sarah H. Gilman was organist from 1832 to 1839 and in her choir for a part of the time were William H. Wood, tenor and chorister, and Charles Cobb, bass.

Archie Twombley, an Englishman, was organist at the First Parish from 1839 to 1840, when the choir was made up of Elizabeth Weeks (daughter of Joshua Weeks), soprano; Caroline Williams, alto; John S. Dunlap ("landlord" of the United States Hotel), tenor; and Charles W. Thomas, bass, and he was succeeded by David Paine. In 1841 Ireneus Solomus was organist there and among those who were members of the choir at about this time were Mary J. Emery, Mrs. Lendell Boyd, Sarah Hooper, Charlotte Ilsley, William Weeks and George A. Twitchell.

Jennie Twitchell of Gardiner was alto during Dr. Stebbin's time.

Edward B. Robinson, who was the immediate predecessor of Hermann Kotzschmar, followed Mrs. Charles B. Varney as organist at the First Parish. Mr. Robinson, like Nolcini and Paine, was a dealer in musical instruments. Hermann Kotzschmar presided at the instrument from 1851 to 1898. While Mrs. Varney was organist, Elizabeth Weeks was the soprano; Susan Whit-

ney, contralto; Henry Cushing, tenor; and Dr. Charles Thomas, bass. Mr. Cushing, though a man of otherwise excellent education, sang wholly by ear. Notes were valueless to him and he was obliged to spend much time in memorizing the tenor parts of hymns and anthems so that he might be able to sing them correctly at the services.

"At about this time" (1845), Mr. Thurston writes in his *Reminiscences,* "an important change introduced Harriet N. Cammett, as soprano; a young, but very promising singer, fresh from her musical studies in Boston. Her voice was a pure soprano of remarkable range; I have heard her sing double F in public concert. Handel's roulades had no terrors for her. Her style had a breadth and purity seldom attained, and she was for many years undoubtedly the finest vocal artist Maine had produced."

Those who heard Miss Cammett (Mrs. H. M. Wetherbee) sing in the forties and early fifties say that her voice was really marvelous and that had she studied abroad she would probably have become one of the great sopranos of her day.

At the time Miss Cammett was the soprano, Jane M. Usher, who later became the wife of Judge Nathan Webb, was the contralto in the choir and she has been described by contemporaries as being a wonderfully sweet-voiced singer. William Henry Dennett, who had then recently returned from his studies in Europe, sustained the bass and Samuel Thurston the tenor parts in the choir. Later, John L. Shaw succeeded Mr. Dennett as bass. When Miss Usher resigned her position, Mrs. Charles Norcross became the contralto. The richness of her voice made Mrs. Norcross a great favorite with Portland audiences.

Henrietta Rice, the next contralto, remained with the choir for an extended period, and Mrs. Nettie Fellows, who was soprano there at that time, served for a number of years.

One of the most appalling tragedies that ever occurred in maritime history was the sinking of the steamer Portland, on Sunday morning, November 27, 1898, when all on board perished. Not one of the one hundred and fifty persons aboard the vessel survived. In a terrible storm, one of the worst ever known on the Atlantic Coast, when near Cape Cod, about nine A.M. of that day, the steamer, which had put out from Boston at seven o'clock the night before, with all on board, disappeared forever and none will ever know how they perished. One of those who were lost was Emily L. Cobb, then soprano of the First Parish Church Choir of which she had been a member for several months. She was the only living daughter of Edward and Judith S. Cobb and one of the grandchildren of Capt. George Knight, who for many years had followed the sea, which in its relentless fury claimed her as toll.

In the services on the Sunday after the disaster, John Carroll Perkins, pastor of the church in which she had so joyously sung, paid her this tribute:

"Her gift of song became the object of her ambition. It shaped her life to higher thinking, to more devoted effort to a wider outlook into the future, to new endeavor, to a broader sense of service in the world. There was a promise of great joy and worth in such a nature and with such a gift."

In 1898 there were many changes in the choir of the First Parish Church. No less than sixteen of Portland's vocalists sang the soprano parts in that year, and among these were:

Edna Webb (Mrs. Latham True), Mrs. Evelyn Day White, Mrs. Charles Briggs, Mrs. Rob-

ert T. Whitehouse, Mary Libby, Harriet Foster (Chadwick), Dorothea Thomes, Alice Wood, Eva Findley, Harriet Fassett, Georgie Bates and Bertha Steward.

Organists at the First Parish Church after Mr. Kotzschmar's time were:

Henry Baker Humphrey, 1898-1901; Walter Smith, 1901-1912; Latham True, 1912-1921; Gertrude Buxton since 1921.

The members of the choir since 1898, in succession, have been:

*Sopranos* — Harriet Foster, Alice Wood, Bertha Steward, Emily L. Parsons, Marion Dyer, Ellen Blodgett; *Altos* — Elizabeth King, Edna Webb, Gertrude E. Berry; *Tenors* — Herbert W. Barnard, Jr., John Oakes Burke, Joseph Walker Whitney, Charles Hudson Blackwell; *Basses* — Frank H. Pierce, Walter S. Coleman, William Thomes and Percy B. McCord.

Organists in some of the other principal churches of Portland have been:

*Cathedral of the Immaculate Conception,* Charles Libby, George A. Quimby (40 yrs.), Bernadette Moreau; *Central Square Baptist Church,* Walter Smith, Mrs. Maud H. Haines; *Chestnut Street M. E. Church,* Charles O. Files, Latham True, Karl Lester Tower, F. L. Hill, Mrs. Foster L. Haviland, Mrs. Gilman Davis, Julia N. Gosse; *Church of the Messiah,* J. W. Woodbury, C. R. Cressey, Florence E. Chipman, E. C. Farnsworth, Edgar H. Paine, F. O. Fullerton, Ethel Fullerton, Mrs. Dorothy Gustafson, Harry T. Pierce, George E. Sawyer; *Church of the Sacred Heart,* Emily P. Baxter, Marguerite Dunphy, Mary E. Murray, Josephine O'Connor (Mrs. James A. McFaul); *Clark Memorial Church,* H. Allister Grant, F. L. Jackson, Marion Johnson; *Congress Square Universalist,* Cornelius K. Hawes, George W. Marston, James Bain, Frank L. Rankin, Howard W. Clark; *Congress St. M. E. Church,* Esther L. Holden, Mrs. Ruth Knight Norton; *First Baptist Church,* John W. Woodbury, Harry T. Johnson, Richard E. Lewis, Esther Foss; *First Free Baptist Church,* Mrs. Arthur A. Allen, Howard W. Clark, Fred Lincoln Hill, C. H. Robie, C. F. Jones; *Free Street Baptist Church,* H. W. Locke, Mrs. George A. Libby, Ida May Pinkham, Gertrude Buxton; *High St. Congregational Church,* James Bain, Velma Willis Millay, Walter Smith; *New Jerusalem Church,* Edgar H. Paine; *Park St. Presbyterian Church,* Anna C. Willey; *Pine St. M. E. Church,* Mae F. Haskell, Harold A. Loring; *Second Parish Church,* Edward C. Farnsworth, Clayton Frank; *St. Joseph's Church,* John E. Fay; *St. Lawrence Congregational Church,* William H. Davis, Ethel Fullerton; *St. Luke's Cathedral,* Walter Gould, Walter H. Carter, James Wier Jamieson, Henry King Fitts, Alfred Brinkler; *St. Paul's Church,* Mrs. R. M. Fenton; *St. Stephen's Episcopal Church,* Mrs. H. L. Damon, H. L. Ryser, Alfred Brinkler, Mrs. Hilliard D. Cook; *State Street Congregational Church,* Hermann Kotzschmar, Harvey Murray, Arthur Hyde, Seldon T. Crafts; *Trinity Chapel,* Marguerite Ogden (27 yrs.); *West Congregational Church,* Eva M. Dimmock, Mrs. Evelyn Jordan, Frieda A. Hyde, Clara E. Smith; *Williston Church,* Willard C. Kimball, Fred Lincoln Hill, Susan G. Coffin; *Woodfords Universalist Church,* Mrs. J. C. F. Strout; *Woodfords Congregational Church,* Mrs. Iva Nutter Hodgkins; *All Souls' Universalist Church,* Inez Blaisdell.

Prominent among the church vocalists of Portland have been:

Gustav Bratt, George A. Briggs, George F. Cary, W. F. Coffin, Fred Day, Charles K. Fenderson, Louis M. Files, Pearce J. Francis, C. L. Fullerton, Harold C. Furlong, Stanley Gerrish, Andrew Jackson, George E. Laird, Leroy Leonard, William Lewis, Leonard D. Marshall, P. Byron McCord, William G. McLane, Howard McRonald, Harry F. Merrill, Elliott C. Mitchell, Arthur D. Morse, H. G. Parkman, Thomas Smiley, William H. Souviney, Howard R. Stevens, William B. Thomes, Mabel Archibald, Della Ayers, Elizabeth Babb, Mrs. M. L. Baker, Belle Bartlett, Gertrude E. Berry, Rose Tyler Bird, Mrs. Gladys S. Birnie, Mrs. C. Everett Boynton, Mrs. Florence Bremon, Lizzie P. Briggs, Mrs. Arthur Bucknam, Marion Carter, Emily E. Chase, Mrs. Andrew C. Cloudman, Florence Coolidge, Martha Lufkin Coombs, Mrs. Caroline F. Darker, Annie Farr, Leila Farrell, Mrs. Bertha King Fenderson, Mrs. Louis M. Files, Gertrude Flagg, Evelyn Frost, Mrs. C. L. Fullerton, Mrs. George F. Gould, Mrs. Maud H. Haines, Mrs. Martha Hawes Hill, Lizzie Hovey, Mrs. Florence Leighton Johnson, Harriette Knight, Ruth Merrill Knight, Mrs. George Laird, Mrs. William Lewis, Mrs. James K. Lothrop, Mrs. Mahlon H. Marston, Marcia Merrill, Mrs. Julia Cowan Moore, Alice B. Morrison, Harriet Ohler, Mrs. Elizabeth Latham Otis, Mrs. Florence Knight Palmer, Mrs. E. A. Randall, Marion Rines, Mrs. Charlotte Gunn Roche, Mrs. Florence Seaford, Mrs. Frances Talbot, Mrs. Inez Perry Turner, Mrs. Jane Sterling Whibley, Mrs. Joseph Whitney, Mrs. Madeline Files Wilkins, Kate E. Wilson.

Bishop Bacon founded an institution of choral music when he first organized the children of the parochial

schools of Portland for a St. Patrick's Day concert, for since then this celebration has been an annual event. Bishop Walsh later developed the idea by uniting the parochial graduates of high and grammar schools in general commencement programs with four-part choral music interspersed.

Each year, during the episcopate of Bishop Walsh, on the anniversary of his consecration, children from the parochial schools of that city to the number of about two thousand assembled at the Cathedral of the Immaculate Conception in Portland to assist at Holy Mass celebrated by the Bishop and to take part in congregational singing.

This custom, established in recognition of the consecration of the ruling Bishop, was faithfully observed by his successor, Right Reverend John Gregory Murray, Bishop of Portland.

The annual bringing together of the several Catholic choirs of Portland made for higher choral work among the Catholic churches and many memorable musical programs have been sung, notably:

"Gounod's Solemn Mass in E flat," with organ and Festival Orchestra of Boston, at the Silver Jubilee of the Episcopacy of Right Reverend James Augustine Healy, June, 1900; "Gounod's Solemn Mass in E flat," at the dedication of St. Dominic's Church, August 5, 1893; and "Weber's Mass in G" at the Golden Jubilee of the building of the Cathedral of the Immaculate Conception.

### *Portland Branch, American Guild of Organists*

Following were the resident members of the Portland Branch, New England Chapter of the American Guild of Organists, in 1928:

Alfred Brinkler, F.A.G.O., Regent, Gertrude L. Buxton, Howard W. Clark, John Fay, Mrs. Mae Ford Haviland, Fred Lincoln Hill, Secretary-Treasurer, Mrs. Harold D. Haines, Mrs. Margaret F. MacDonald, Velma Willis Millay, Annie J. O'Brion, Marguerite Ogden, Elizabeth M. DeWolfe, Susan Coffin;

and the non-resident members were:

Mrs. E. L. Howes, Brewer; Herbert A. Hurd, Fryeburg; Ruth Olive Roberts, Saco; Edward H. Wass, Brunswick; Nellie Jackson, South Paris.

Former members were:

Mabelle E. Grant, Ethel M. Fullerton, Ruth Knight, Mrs. Frank N. Gillise, Lillian B. Payson, Walter S. Smith, Louis S. Stevenson, Raymond Crawford, Gertrude Davis, Mrs. George H. Brickett, Augusta, Mrs. Harry O. Furber, Saco, Margaret J. Melcher, Bath, Harry Stott, Sanford.

### *Portland Chapter of the National Association of Organists*

The Portland Chapter of the National Association of Organists was formed February 16, 1928. Charles R. Cronham, the municipal organist of Portland, was elected President and Velma Willis Millay, Secretary-Treasurer.

The chapter was organized under the direction of Alfred Brinkler, Maine President of the National Association of Organists, which came into being in 1908 for the purpose of giving national conventions, one of which was held in Portland in 1918 and another in 1928. The Portland Chapter was the first local chapter to be formed in the State of Maine.

### *The Kotzschmar Memorial Organ*

Can metal pipe and wooden box unloose
Young dreams, dear memories, and sweet imaginings
Rushing to meet in one rich mingling stream,
Until emotion swept, the throbbing heart
Sobs inwardly and vibrates its response?

How can tree speak, or iron and copper sing?

Know then the answer, that these questions bring!

Console and instrument, alone, each silence seeks;
Under the master's fingers each pipe speaks!
Resulting concords, forward, backward float,
Till pipe and box each sings its separate note.
In richest harmonies they, blending, swell,
Sighing and crying, weaving their hallowed spell.

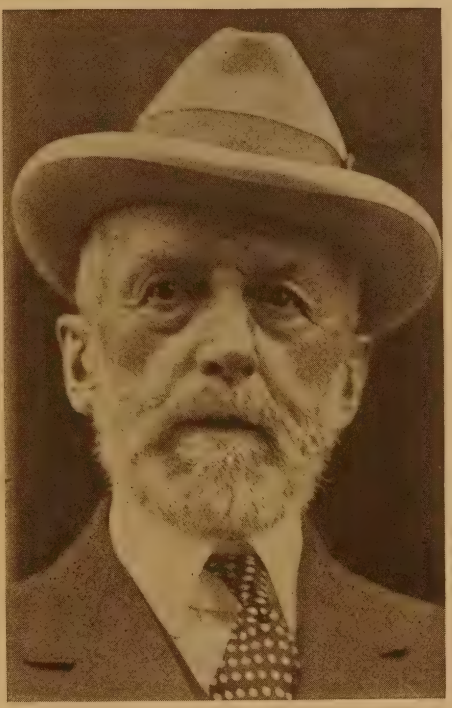
Music knows no creed or religion, no class distinction, no nationality. It gives no more enjoyment to the millionaire than to the pauper; to the Aryan than to the Ethiopian; to the master than to the slave.

Pure music is neither national nor international. It is universal. Whether in time of peace or war, it should not be battered about by either power or prejudice.

The empire of music is imperishable. Nations may fall and new nations may be born but the influence and the glory of music will forever live on, an immortal legacy from the Power by which it was created and bequeathed to all the people of the earth. It is, in fact, the gift of God to all men, freely to enjoy, each according to his own understanding.

Other than the radio the two greatest cultural contributions of the twentieth century to humanity have been the establishment of free municipal organ recitals and orchestral concerts, both of which have brought to the great mass of people, whose opportunity for listening to the best in music before their introduction had been exceedingly limited, if not prohibited, the wonderful privilege of hearing the works of the greatest music masters in the world, interpreted by intelligent performers and conductors. It has been said, that he who plants a tree, that his fellow men may be sheltered from the rays of the summer sun, is thrice blessed; but how many thousand times blessed will he be, who, by his munificence, supports a municipal orchestra, or gives to a city a great musical instrument that its people may have the opportunity to enjoy the best in music without money and without price!

Through the great privilege that all have come to possess through these agencies, and the radio, is being developed in the people of the world, and especially in America, that faculty which unites in the highest form the power to enjoy understandingly the product of the intellect, the heart and the soul of the composer; and awakens in those who never felt it before that power of the imagination, that glow of the emotion in which the enjoyment of true music is born.



CYRUS H. K. CURTIS, DONOR OF THE KOTZSCHMAR MEMORIAL ORGAN, PORTLAND. COURTESY OF THE PORTLAND MAINE PUBLISHING COMPANY.

In the City Hall in Portland may be found the Kotzschmar Memorial Organ, the gift of Cyrus Hermann Kotzschmar Curtis, to the people of Maine in memory of his father's old friend, and Portland's old music teacher, Hermann Kotzschmar. This splendid instrument, numbered among the

HENRY F. MERRILL, CHAIRMAN OF THE PORTLAND MUSIC COMMISSION, 1912-1922. PHOTO BY HANSON, PORTLAND.

great organs of the world, and which was in 1928 the largest municipal organ in America, is well-nigh perfect in power and beauty of tone and workmanship. It is, in fact, eight separate organs in one, the great, swell, orchestral, solo, antiphonal, echo, percussion and pedal organs, all under the control of a single performer. It occupies an area of sixty feet in width and fifteen feet in depth, while its height is forty feet over all.

With its one hundred and seventy-seven speaking stops and couplers, more than sixty-five hundred pipes controlled by the electric current that runs through its hundred miles of insulated copper wire, and its immense air chests, capable of holding a hundred people, its effect, at times, is, indeed, stupendous. The remote echo and antiphonal organs occupy a chamber between the ceiling of the auditorium and the roof of the building, and here are located a set of carillons, all operated from the four keyboard console on the platform.

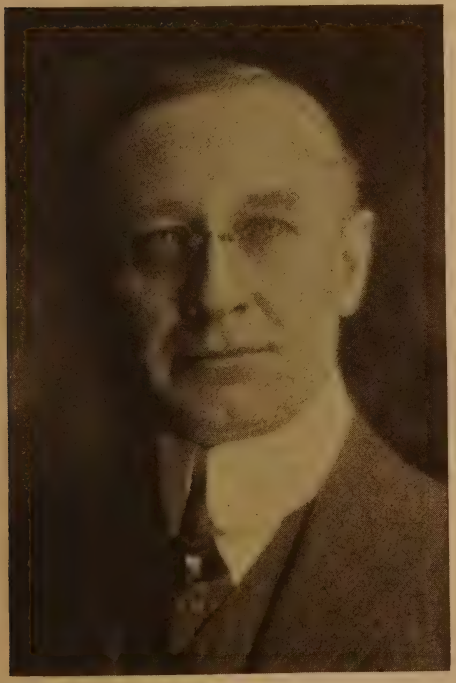
Under the skilful direction of the organist, the great organ is capable of reproducing varied effects ranging from the deep toned diapason to the delicately voiced soft stops, in fact, as a medium of musical expression, with its flute, string, reed and sonorous bass, marvelous effects, closely resembling a great symphony orchestra, may be created.

The organ was built by the Austin Organ Company of Hartford, Connecticut. Its imposing front design was by the eminent architects, Carrere and Hastings.

JOHN T. FAGAN, CHAIRMAN OF THE PORTLAND MUSIC COMMISSION, 1922 AND 1923. PHOTO BY MANSUR, AUGUSTA.

The Kotzschmar Memorial Organ was dedicated Thursday, August 22, 1912. Will C. Macfarlane, who was organist and choir master of St. Thomas' Church, organist of the Temple Emanuel, New York City, and founder of the American Guild of Organists, played the two programs of Thursday afternoon and evening the opening day, and the Saturday afternoon program of August twenty-fourth. Other organists who performed on this instrument during the three-day festival were R. Huntington Woodman of Brooklyn and Ralph Kinder of Philadelphia.

The dedication was a notable event in the history of music in the State of Maine. Cyrus H. K. Curtis, the donor of the organ, Mrs. Hermann Kotzschmar, widow of the musician in whose memory the organ was presented to the City of Portland, and other distinguished people were on the platform.



HERBERT W. BARNARD, JR., MEM. PORTLAND MUSIC COMMISSION, 1923-1929. PHOTO BY ROGER PAUL JORDAN, PORTLAND.

WILLIAM S. LINNELL, CHAIRMAN OF THE PORTLAND MUSIC COMMISSION, 1923-1928. PHOTO BY HANSON, PORTLAND.

In presenting the organ, Mr. Curtis said:

Mr. Mayor:

I present to the City of Portland through you, this memorial to Hermann Kotzschmar, who for more than fifty years was preëminent in this city as an organist, composer and teacher, a man who was loved by all classes for his kindly spirit, his high ideals, and his devotion to music.

He cared little or nothing for material things or for fame — he never sought them, but here is his monument — a monument to one who DID SOMETHING to make us better men and women and to appreciate that indefinable something that is an expression of the soul.

The City Government had ably coöperated with the donor by voting an

DONALD M. PAYSON, MEM. PORTLAND MUSIC COMMISSION, 1922-1924 AND 1928-1930. PHOTO BY ROGER PAUL JORDAN, PORTLAND.

appropriation to enlarge the City Building so that the instrument might be placed to the best advantage in the Concert Hall; by supplying a salary of a sufficient amount to attract the best organists in the world to the post of city organist; and by creating a Music Commission to look after choosing the organist, planning the concerts, and other matters connected with the new department in municipal affairs in Portland. Thus was established, as the first of its kind in America, a municipal musical activity, recognized by a city government as one of its constituent departments with a commission in charge.

Portland has always been fortunate in its selection of those who have served on the Music Commission. Those who have been members since its creation are:

Henry F. Merrill, Chairman (1912-1922); Arthur S. Bosworth (1912-1915); Convers E. Leach (1912-1919); Frank C. Allen (1915-1917); Adam P. Leighton (1919-1921); John T. Fagan (1920-1923), Chairman in 1922 and 1923; Mrs. Adam P. Leighton, Jr. (1921-1923); Donald M. Payson (1922-1924); William S. Linnell (since 1923) Chairman; Herbert W. Barnard, Jr. (since 1923); and Donald M. Payson (reappointed in 1928).

It is a long stretch of time from the day that blacksmith Blaisdell hammered out psalm tunes on Portland's first organ in the old Second Parish Church on Middle Street at fifty cents per Sunday, to the installation of this great instrument, whose organist holds one of the highest paid offices in the gift of the metropolis of Maine, and by this comparison, may be judged the enormous stride that Maine has taken in the advancement of cultural music in a century.

The municipal organists of Portland have been: Will C. Macfarlane, 1912-1918; John Morgan, 1919-1920; Edwin H. Lemare, 1920-1924; Charles R. Cronham, 1924-1928.

Of Will C. Macfarlane, Mus. Doc., whose appointment as the first municipal organist in America, the Portland Music Commission states:

He brought to his task not only superior ability as a recitalist and unusual musical training and experience, but a peculiar personal adaptability to the work in view. By the vision which inspired him, his initiative and indefatigable zeal, his coöperation with the Music Commission, and with various other musical organizations and through a personality which endeared him to all, Dr. Macfarlane succeeded in his years of service in establishing this newly born municipal enterprise upon the high plane which has characterized it as one of the most important functions of the city for its people.

Of Edwin H. Lemare, Mus. Doc., who was already world famous as one

of the foremost exponents of a new school of organ playing before he came to Portland, the Commission writes:

> Early recognized throughout his homeland England, and elsewhere abroad, as a master of orchestral registration upon the organ, he came to Portland from the position of City Organist at San Francisco, and immediately, and throughout his term of service at the console of the Kotzschmar Memorial Organ, stirred the people of Portland to wonder at the marvel of his technique, the unusual interpretive genius and gift for tonal production which were combined in his representations of orchestral works upon the organ.

Charles Raymond Cronham, municipal organist since 1924, of whom a more detailed account will be found in another place in this volume, came to Portland from the Lake Placid Club, Lake Placid, New York, where he had attained marked success as organist and director of music.

Of Mr. Cronham, it has been declared that he is more than a municipal organist, he is a recitalist of distinction. In his program building, in which he excels, he has exhibited his ability to recognize the wide variety of musical tastes, and with rare nicety of preception, he has met the exactions of the most discriminating lovers of the classics in music by his skilled interpretation of the masters, while, "without sacrificing the dignity of the instrument, he answers the appeal of the lover of more modern compositions with refreshing originality and interpretive phrasing." Under his command, many new beauties in the great instrument which the people of Maine and visitors from other states have come to admire and enjoy, have been discovered.

The Portland Music Commission has always conceived it as its duty to every resident of Portland, and all visitors to the city, to place before them the opportunity to hear the music of the great composers interpreted by a master of the King of Instruments, and to encourage musical activity along other lines.

WILL C. MACFARLANE, FIRST MUNICIPAL ORGANIST OF PORTLAND. PHOTO BY KENNEDY, PORTLAND, MAINE.

The daily recitals throughout the summer months, the weekly Sunday afternoon concerts during the winter and an occasional evening concert with assisting artists of note from other cities, the production of great choral works under skilled directors, and the encouragement of orchestral ensemble are among the educational features sponsored by the Music Commission.

The City of Portland, through its Music Commission, in truth, has opened the door and extended to all an invitation to freely enter and "recieve the stimulus, the inspiration, the peace and benediction or merely the

CHARLES RAYMOND CRONHAM, MUNICIPAL ORGANIST OF PORTLAND, AT THE CONSOLE OF THE KOTZSCHMAR MEMORIAL ORGAN. PHOTO BY MARSHALL, PORTLAND.

enjoyment of good music," according to the needs or desires of those who go to listen.

Between forty and fifty thousand people have attended the free Sunday Concerts in the Portland City Hall each year since the installation of the organ, and audiences have not infrequently numbered four thousand people.

The music of the Kotzschmar Organ in Portland, Maine, has brought joy and happiness to the thousands of music lovers who have gathered from every part of the world to hear its beautiful tones; and in many a heart of those, whose good fortune it is to live within the sound of the bell in the City Hall Tower, and in the shadow of its gilded vane, dwells a sincere affection for the man, who, through his love for Portland and her old Music Master, was impelled to make such a princely gift to the people of his native city.

*Portland Municipal Orchestra*

With the passing of the Portland Orchestral Society in the fall of 1926 the work of organizing a permanent symphony orchestra for Portland was undertaken by the Portland Music Commission, and in February, 1927, sixty-five players, among whom were some of those who had belonged to the Portland Orchestral Society and fifteen of whom were experienced musicians, a new symphony orchestra to

PORTLAND MUNICIPAL ORCHESTRA (82 PLAYERS); SEASON 1927-1928. CHARLES RAYMOND CRONHAM, CONDUCTOR, AND THE KOTZSCHMAR MEMORIAL ORGAN. PHOTO BY MARSHALL, PORTLAND.

be known as the Portland Municipal Orchestra was organized, with Charles Raymond Cronham, municipal organist, as conductor.

The first concert by the new organization was given in Bridgton, Maine, in May, 1927, and this was immediately followed by its first appearance in Portland. Music of a much more difficult nature than any previously undertaken was studied in its second year and at its January concert in 1928 the Portland Municipal Orchestra gave a concert that would have done credit to a much more mature organization. This concert was repeated a week later at Bowdoin College. Transportation of the entire orchestra and instruments including two pianos was furnished by public spirited citizens.

In this year the personnel of the orchestra consisted of eighty-two players, which represented every instrument required in a major symphony orchestra.

The programs played by the orchestra in its second year gave every promise that here was founded an institution that must eventually come to rank high among the amateur symphony orchestras in the country. Composed of men and women representing twenty professions and lines of business and boys and girls, the youngest of whom was but fourteen years old, all of whom played for the sheer love of it, it offers one of the finest examples of community interest and community participation in the history of orchestral music.

Following was the personnel of the Portland Municipal Orchestra in 1928:

*Conductor*, Charles Raymond Cronham; *First Violins* — Emil Hybert, concert master, Harry Bacon, Samuel Blumenthal, Christine Bye, Ila Carr,* Henry Cook, Arthur Erickson,* Elizabeth Harriman, Robert Lane, Angelo Lekouses, Hazel Perkins, Hilda Richardson,* Sarah Silverman, Ethan Soule, Edward Tolan; *Second Violins* — Lewis Brown, Vernon Brown, Odele Bye, Reginald Connor, John Gardinier,* Russell Harrington, Benjamin Haskell, Roland Humphrey, Maurice Levinsky, John Munro, Priscilla Pennell, Joseph Peno, Irvin Robbins, Joseph Santosky, Gladys Winn; *Violas* — Rose Fineberg, Clinton Graffam,* Jane Kennedy, Phyllis Knight, Thelma Latham, Everett Lombard, Frank Prince;* *Violoncellos* — Aldana Brooks,* Eleanore Bye, Valeria Carignan, Mildred Dugan, Katherine Hatch,* Merrill Hay, Reta Pates, Harold Putnam, Lillian Schwenke; *Basses* — Paul Drossel, Samuel Guimond, Fred Hubbard, Ralph Knight,* Howard Sawyer; *Piccolo* — Thomas Johnson; *Oboe* — Frank Little; *Clarinets* — Hurford Crosman, Mollie Jones,* Maurice Lane, Joseph Russo; *Flutes* — Thomas Johnson, Harold Lawrence,* Charles Tolman; *Bassoons* — Harry Lowell, Lloyd Morse; *Horns* — Randall Colby, Arthur Stevens, Maynard Young; *Trumpets* — Paul McIntire, James Nettleton, Clarence Row, William Vacchiano; *Trombones* — Albert Conant, Bernard Greely, Charles Moore, David Rubinoff; *Tuba* — Howard Crangle; *Tympani* — Fred Ward; *Percussion* — Samuel Fineberg,* Clifford Leeman; *Harp* — Grace Tibbetts; *Organ* — Howard Clark.

The Portland Municipal Ensemble, composed of the twelve members of the orchestra whose names are marked with an asterisk and Zilphaetta Butterfield and Louis Sirois, pianists, made its initial bow to Portland audiences at the orchestral concert given in January, 1928, when they performed Saint Saëns' Zoölogical Fantasy, "The Carnival of Animals."

In 1928 the Advisory Committee of the Portland Municipal Orchestra consisted of Clinton W. Graffam, Hurford Crosman, Henry Cook and Fred Ward. Robert Lane was Secretary; Herbert W. Barnard, Treasurer; and Bernard Cole, Librarian of the organization.

### *The Kotzschmar Club of Portland*

Perhaps no Maine organization has done more to cultivate and maintain an interest in legitimate music than the Kotzschmar Club of Portland. The society's birthday, as recognized by its members, occurred on February 8, 1900, though its real beginning may be said to have been initiated on January 11 of that year, when, by a strange circumstance, a group of men who were to constitute the original thirteen members of an organization, that was to become one of Maine's most noted men's musical associations, gathered in a studio in a building that had been erected on the very site of the old Libby mansion, which forty-three years before had been the birthplace of her most famous women's musical society, the Portland Rossini Club.

The musicians to whom the Kotzschmar Club is indebted for its beginning were Hermann Kotzschmar, organist at the State Street Church; Henry B. Humphrey, organist at the First Parish Church; Walter Carter, organist at St. Luke's Cathedral; Willard C. Kimball, organist at the Williston Church; Charles R. Cressey, organist at the Church of the Messiah; Latham True, organist at the Chestnut Street Church; Dr. Harry M. Nickerson of the Williston Church Choir; John Oakes Burke and Dr. Walter S. Coleman, members of the First Parish Choir; Albert F. Smith, teacher of piano; O. Stewart Taylor and Frank A. Bowdoin, vocal teachers; and Charles C. Blanchard, clarinettist.

On January 18 the first officers of the Kotzschmar Club were nominated as follows:

Hermann Kotzschmar, President; Latham True, Vice President; Dr. Harry M. Nickerson, Secretary; John Oakes Burke, Treasurer; and Charles E. Wyer, Frank A. Bowdoin, and Albert F. Smith, Directors.

At this meeting William H. Davis, organist at the St. Lawrence Church; Edgar Houghton Paine, organist at the New Jerusalem Church; Dr. Frederick A. Clarke, formerly organist at one of the leading churches in San Francisco; Dr. Charles O. Files, for many years organist at the Chestnut Street Church; Frank W. Searle, clarinettist; Benjamin G. Ward, Charles E. Wyer, Charles S. Carleton, Charles S. Briggs and Alden O. Blanchard, vocalists; together with the thirteen who were present at the preceding meeting, became charter members of the Kotzschmar Club.

The essay, has from its beginning, been the chief feature of the club and the reason for its existence. Around it, its programs have been built, and through it, the serious study of musical subjects have been undertaken. These have for the most part taken the form of critiques, disquisitions, reviews, theses and treatises and have included papers on technical, philosophical, critical, biographical and historical subjects.

Many have come and many have gone in the more than a quarter of a century of the club's life and among them have been numbered some of the best musicians of Portland.

The officers of the Kotzschmar Club (1927-1928) were:

President, Edgar Houghton Paine; Vice President, Fred Lincoln Hill; Secretary, George W. Pennell; Treasurer, Harold V. Kemball; Directors, Howard W. Clark, H. Earle Shaw, Alfred Brinkler.

Other members of the Kotzschmar Club in 1928 were:

Frank Forrestall Adams, Hudson Blackwell, William V. Bradley, Alfred Brinkler, John Oakes Burke, Reginald B. Cooke, Ph.D., Dr. F. A. Clarke, Charles R. Cressey, Charles R. Cronham, John E. Fay, Charles K. Fenderson, Harold C. Furlong, Clinton W. Graffam, Ralph W. E. Hunt, J. Arthur Hanson, F. L. Jackson, Harry T. Johnson, Leonard D. Marshall, Elmer R. Mangum, James B. Norcross, William W. Simonton, Louis Sirois, John P. Thomas, Sinclair A. Thompson, Benjamin G. Ward.

Among former members were numbered:

Raymond A. Crawford, Dr. Charles O. Files, Harry S. Files, Pearce J. Francis, Dr. Botho Felden, James K. Lothrop, George W. Pennell and Charles E. Wyer.

Howard W. Clark was elected President of the Kotzschmar Club for the year 1928-1929.

### *The MacDowell Club of Portland*

The MacDowell Club of Portland, Maine, was organized in November, 1908, with a membership of fourteen. Its aim was to give encouragement to musicians lacking in self confidence. It was at first planned to have its membership limited to twenty, but as the club grew the limit was increased to forty and in 1928 it numbered forty-one.

The first officers of the club were:

President, Gertrude E. Berry; Vice President, Clara Pancoast; Treasurer, Mrs. George W. Pennell; Secretary, Florence H. Libby.

Past presidents of the club have been:

Gertrude E. Berry, Dorothea Thomes, Florence H. Libby, Mrs. Latham True, Annie G. Weeks, and Ethel Berry.

Mrs. George F. Gould was President in 1928 and the other officers were, Mrs. Samuel S. Thompson, Vice President; Florence Coffey, Treasurer; Leah Comeau, Secretary.

The following were active members in 1928:

*Vocalists* — Ethel Berry, Gertrude E. Berry, Mrs. Evelyn B. Carroll, Alice Cutter, Margaret Ewing, Irene Eagles, Mrs. George F. Gould, Mrs. Herbert C. Harrison, Cora Letteney, Avis

MRS. GEORGE F. GOULD, PRESIDENT OF THE MACDOWELL CLUB, PORTLAND, 1928. PHOTO BY KENNEDY, PORTLAND.

Lamb, Mrs. Walter W. Morong, Mrs. Floyd H. Richards, Mrs. Charlotte G. Roche, Mrs. Samuel S. Thompson, Helen Ward; *Pianists*—Louise H. Armstrong, Mrs. Anna Carey Bock, Arlene Burnham, Florence Coffey, Susan Coffin, Leah Comeau, Frances Donnell, Ethel Fullerton, Florence Libby, Ruth Lynn, Yvonne Montpelier, Mrs. Leah Peterson, Mrs. Alice Waterman, Nerissa Purington; *Stringed Instruments* — Sara Silverman, Lillian Talbot, violinists; Mrs. Anna M. Korda, cellist; Grace Tibbetts, harp.

Privileged members were:

Mrs. C. E. Bremon, Zilphaetta Butterfield, Emily Chase, Mrs. Caroline Darker, Mrs. Chauncey Phinney, Mrs. Irving Rich, Esther Foss, Agnes Keating.

Among others who have been members of the MacDowell Club were:

Ellen Blodgett, Emily Eldridge, Mrs. Harold D. Johnson, Mrs. Laura E. Ross, and Mrs. Clarice M. Smith.

The MacDowell Club was the first to sponsor a Junior Musical Club in Portland. Its original protege was the Clifford Boys' Music Club of the Nathan Clifford School, organized for the purpose of promoting serious study among the young students of that school.

### *The Marston Club, Portland*

The Marston Club of Portland, which takes its name from Portland's old music master and composer, George W. Marston, was organized as a private musical club for women in 1887 by Mrs. Charles Bedlow, who was its first President.

Its charter members were:

Mrs. Ella Rolfe Allen, Mrs. Charles Bedlow, Mrs. Fred Dyer, Mrs. Charles Haskell, Mrs. Walter S. Smith and Mrs. Albert S. Woodman.

The officers of the Marston Club in 1928 were:

President, Florence M. Coffey; Vice President, Mrs. Anna Carey Bock; Secretary, Mrs. Gladys L. Calden; Treasurer, Mrs. Edna G. Gaffney; Chairman of Music Committee, Elizabeth M. Brown.

The active members in this year were:

Mrs. Arthur H. Bailey, Mabel Berryman, Mrs. Anna Carey Bock, Mrs. Anna Parks Booker, Mrs. Florence Bremon, Elizabeth M. Brown, Arlene Burnham, Mrs. Clarence E. Calden, Mrs. Gerald P. Clifford, Florence M. Coffey, Leah Comeau, Alice J. Cushing, Eleanor A. Donlan, Ocey Downs, Mrs. Edna G. Gaffney, Mrs. Jane Phinney Harlow, Veronica Hebert, Prudence Hennigar, Mrs. Joseph B. Kahill, Mrs. William W. Kimball, Mrs. Anna Korda, Ruth Lynn, Hazel Perkins, Mrs. Leah T. Peterson, Nerissa Purington, Marion Ratcliffe, Sara Silverman, Mrs. Grace G. Simonton, Virginia Sweetser, Florence Towle, Mrs. William C. White.

Mrs. Emma J. Dyer and Gertrude Flagg were privileged members.

Among those who were formerly connected with the club for one season or longer were:

Mrs. George Akers, Ella Rolfe Allen, Doris Amick, Mrs. Charles E. Baker, Mrs. Ella Bean.

Mrs. Charles Bedlow, Mrs. Charles L. Beecher, Ethel Berry, Minnie Emory Clark, Elvira J. Caswell, Mrs. Warren W. Cole, Mrs. Margaret Cloudman, Mrs. George Duncan, Mrs. Fred Dyer, Mrs. Nellie King Doten, Mrs. Helen Elwell, Helen Foster, Mabel Foster, Eva Findley, Olive G. Flagg, Viola DeGrys, Mrs. Henry Gilman, Mrs. Florence Gardiner, Marguerite Girouard, Alice Goudy, Mrs. Mary Thompson Green, Mrs. Charles Haskell, Mrs. Frank Haskell, Alice T. Homer, Marion Priestly Horan, Emily Hamilton, Grace Harding, Marion Jordan, Belle Jordan, Annie Hamilton Johnson, Mrs. James Kelly, Agnes Keating, Hester Lamson, Ethel Leeman, Irene Leeman, Edith Lowell, Hattie Mulnix, May Manning, Yvonne Montpelier, Helen C. Morrison, Mae Chenery Morrill, Mrs. Walter Morong, Mrs. Frank Morton, Nellie B. McGregor, Mrs. David Gray Miller, Mrs. D. J. MacDonald, Beatrice Orr, Catherine Patrick, Mrs. Mabel Pennell, Bernice Preston, Harriet Louise Pike, Mrs. James F. Perkins, Mrs. Harry Seaford, Mrs. Daniel Sheehan, Mrs. William Simonton, Mrs. Celia Smart, Augusta Schumacher, Mrs. Walter Smith, Mrs. Gertrude Tarling, Mrs. Marion Theis, Mrs. Ella W. True, Mrs. Luella C. True, Mrs. Harry Turner, Ida King Tarbox, Martha Vose, Theresa Whittemore, Mrs. Burton C. Witham.

Among the past presidents of the Marston Club have been:

Mrs. Ella Rolfe Allen, Mrs. Florence Bremon, Elizabeth Brown, Elvira Caswell, Mrs. Margaret Cloudman, Mrs. Viola DeGrys, Mrs. Fred Dyer, Mrs. Henry Gilman, Mrs. Charles Haskell, Mrs. Ethel Lanterman, Mrs. George W. Pennell, Mrs. Laura E. Ross, Mrs. Walter Smith, Mrs. Luella True, Mrs. George Way and Mrs. Albert Woodman.

Anna Carey Bock was President of the Marston Club for the year 1928-1929.

Augusta may well cherish a justifiable pride in the music which has always been heard in its churches. As each of the various denominations came to sufficient strength in numbers and financial standing to erect and maintain a place of worship, an organ was installed and singers of prominence engaged. In the list of those who carried on this work are found the names of Mrs. William K. Weston, Sarah Eveleth, Daniel Stanwood,

MRS. CHARLES BEDLOW, FOUNDER AND FIRST PRESIDENT OF THE MARSTON CLUB, 1887, FROM A PHOTOGRAPH MADE ABOUT THIRTY-FIVE YEARS LATER.

Melville C. Milliken, John D. Myrick and Mrs. Myrick, Mrs. Emily Pitts Chase, Helen Cushing, Lizzie Cushing, Charles Johnson and Mrs. Fanny Baker Milliken.

For a number of years there was no regular musical organization in Augusta, but singing schools were held where excellent instruction was given and the books used in those schools indicate that the music sung tended toward a decidedly classic type. One of the best known of these old singing schools was led by Josiah Bangs.

St. Mark's Episcopal Church has, in its organists, given much to the advancement of good music. One of the most brilliant musicians to occupy an organist's post in Augusta was Frederic Clarendon V. Hyde of Durham, England, who went to Augusta about 1884. His work as organist, choir master and teacher was of a superior

quality and his exceptional talent was recognized by musicians throughout the State.

Among the later organists in the churches of Augusta have been:

Mrs. Guy Dow, Cecilia Fortier, Lila B. Friend, Harrison C. Lyseth, Mrs. Charles Perkins, S. W. Purinton, Mrs. Mildred W. Weston.

### *Choral Art Society, Augusta*

In 1904 Edward H. Wass became organist at St. Mark's Church, Augusta, and his stay was one of enrichment to the City's musical life. He formed the Choral Art Society, an organization which, for several years, presented recitals of more than usual merit. These concerts were given in St. Mark's and the repertory of the society was selected mainly from the masterpieces (a cappella) of the sixteenth, seventeenth and eighteenth centuries and from modern works which demanded a small chorus. The activities of the Augusta Choral Art Society ceased soon after Mr. Wass left Augusta in 1912 to take up his duties as professor of music at Bowdoin College.

The first officers of the Choral Art Society of Augusta were:

President, Albert W. Brooks; Vice President, Harry P. Lowell; Corresponding Secretary, Helen G. Child; Recording Secretary, Mrs. F. E. Smith; Treasurer, F. B. Purinton; Directors, Edward H. Wass, H. T. Elmore, Frank Dyer, Mrs. O. C. S. Davies; Conductor, Edward H. Wass; Accompanist, Mrs. G. H. Brickett; Librarian, H. T. Elmore.

### *Cecilia Club, Augusta*

The music club which most nearly attained permanence in the city life of Augusta was the Cecilia Club which was organized in the early eighties. Unfortunately the records of the club were lost, and as the society never published a year book, very little information concerning the early history of this successful women's organization, which meant so much to the musical life of Augusta, is available.

Recitals by members of the club were regularly given until 1927 and these were supplemented by concerts at which prominent New York and Boston artists appeared. The Wednesday morning recitals by the Cecilia Club were among the pleasantest social events each season and the same high standards set by the founders of the club were consistently adhered to from its beginning.

Numbered among its members were women representing the culture and wealth of the Capital City. Mrs. Pauline Myrick was the organizer and the first president of the Cecilia Club.

No meetings of the club were held in 1927, but as the club had not officially disbanded, the officers in 1928 were those who had been last elected. These were as follows:

President, Caroline Fenno Chase; Vice President, Mrs. Charles S. Browne; Secretary, Mrs. R. H. Bodwell; Treasurer, Mrs. J. W. Taylor.

Its membership was constituted as follows:

*Active members,* Mrs. Charles Brown, Mrs. E. C. Burleigh, Mrs. R. H. Bodwell, Mrs. H. E. Bowditch, Carrie Bradford, Marguerite Brooks, Miriam Best, Dr. M. E. Coughlin, Caroline Chase, Mrs. D. H. Fenn, Mrs. Lester B. Howard, Florence Moody, Mrs. W. L. MacDonald, Mrs. Arthur Minchin, Mrs. Horace Ingraham, Deborah Ingraham, Mrs. H. T. Elmore, Mrs. W. H. Kenworthy, Mrs. Antonio Landry, Mrs. E. S. LaBar, Mr. Robert Niverson, Mrs. Charles Pettingill, Mrs. Robert Partridge, Mrs. Harry Pierce, Mrs. Solon Purinton, Mrs. Horace Sturgis, Mrs. M. E. Sawtelle, Mrs. Frank Southard, Mrs. Ralph Smith, Mrs. Thomas Smith, Mrs. Joseph Taylor, Mrs. Harry Thompson, Irene Tetreault and Lucy Titcomb.

### *Augusta Symphony Orchestra*

An interesting step forward in the history of Augusta's music was made in 1920 with the founding of what came to be known as the Augusta Symphony Orchestra which had its

beginning at a meeting of a few musicians at the home of Ernest R. Hill on the evening of October 30, 1920. A week later about forty musicians met in Union Hall, definitely organized themselves, named a committee to draw up a constitution and by-laws and appointed Mr. Hill conductor. An invitation was extended to all interested musicians to join the orchestra meetings for practice and the first public rehearsal was given January 30, 1921. The first officers of the Augusta Symphony Orchestra were:

F. Trial, President; J. Paquin and Miss M. Ramsdell, Vice Presidents; Miss B. Merrill, Secretary and Treasurer; E. R. Shaw, Concert Master; E. R. Hill, Musical Director.

The officers of the Augusta Symphony Orchestra for the year 1926, the last active year of this organization, were:

W. J. Beauchaine, President; Mrs. E. R. Hill, First Vice President; James L. Bates, Second Vice President; Edith Newman, Secretary; Dwight Higgins, Treasurer; R. E. Beane, E. R. Hill, A. E. Wood, Mrs. Thomas Cony, W. P. Berry, Executive Board.

The personnel of the orchestra was then as follows:

Conductor, Ernest R. Hill; *Violins* — Robert E. Beane, William J. Beauchaine, Elizabeth Cony, Flora Guilfoil, Irene C. Tetreault, Martin Lambert, Earl Peaslee, Frances O. Higgins, Martin B. Fox, Robert Ripley, Grace E. Gilcrease, Elizabeth White, Harold L. Jones, Harley F. Sawin, Cecil McGray, Alfred Plante, Samuel Slosberg, Joseph Hamel, Warren R. Martin, Mrs. J. Plante, Elwood L. Bean and Harold Friedman; *Violoncellos* — Ernest C. Hilton, Marion E. Hill, Richard Higgins, Mabel E. Berry, Aaron B. Ripley; *Contrabasses* — Alfred E. Eastman, James L. Bates, Edwin J. Lyons; *Flutes* — Wallace P. Berry, Carl Schneider; *Clarinets* — Joseph Plante, James Hanson, Emil Couture; *Oboe* — Allen E. Wood; *Trumpets* — Mae L. Dearborn, Warren Keith, Selden Jones; *Horns* — Edith L. Newman, Robert Kirk; *Trombones* — Waldo I. Guild, Alfred J. Lacasse, Ernest D. Hill, Eddie Lambert, Joe Moore; *Cymbals* — Mrs. L. B. Howard; *Percussion* — Arthur Dorey; *Tympani* — George E. Moore.

CAROLINE FENNO CHASE, PRESIDENT OF THE CECILIA CLUB OF AUGUSTA, 1928. PHOTO BY HOWARD, AUGUSTA.

### *Gounod Club, Bangor*

The Gounod Club of Bangor, a choral society organized in 1896 at the suggestion of C. J. Marshall, had a limited membership of forty.

The first officers were:

President, S. H. Boardman; Vice President, J. M. Bright; Treasurer, W. A. Palmer; Secretary, H. W. Libby; Librarian, Harry Pote; Music Committee, Abbie N. Garland, Mrs. C. E. Tilton, Joseph Emerson, F. A. Edwards and C. J. Marshall.

Mr. Marshall, who had come to Bangor at about that time, was the possessor of an excellent baritone voice. He was the director of the society and while in Bangor was connected with the Central Church Choir.

At the first concert, at which Gounod's "Gallia" was sung, Frances Ma-

son and Mrs. W. A. Nelson were the principal soloists and Harry Libby, who made his debut as baritone soloist at this concert, became one of the favorite singers of Bangor.

The Gounod Club was organized at a time when there was no other large musical society in Bangor. It is believed that had it not been limited in its membership it would have been a successful club, but it was not large enough to be effective and many who desired to join it were not able to do so because of this unfortunate restriction. The club lasted hardly a year. Its second and last concert was given April 14, in the year in which it was organized.

*Mendelssohn Club, Bangor*

Following the proposal of Professor Karl Pomeroy Harrington of the University of Maine, who saw in the abundance of women's voices in Bangor and vicinity an opportunity for the development of a women's chorus, the Mendelssohn Club of Bangor was organized in the fall of 1902. The officers of the Mendelssohn Club throughout its brief existence were:

President, Mrs. E. T. Wasgatt; Secretary, Emily Merrill; Treasurer, Mrs. J. H. Eldridge; Musical Director, Karl P. Harrington; Accompanist, Mae Silsby.

Something over sixty, with voices well distributed over the four parts, were enrolled as members.

During the three years of the life of the club it gave two concerts annually in the City Hall, Bangor. Besides these regular appearances it sang with the Bangor Symphony Orchestra at one of its concerts.

The works given during these years included motets by Mendelssohn and other works by its patron saint; cantatas by Brewer, Bartlett, and others; Smart's "King Rene's Daughter"; Pergolesi's "Stabat Mater," and many part songs and arrangements of the best type for women's voices. The club was assisted in its various concerts by New York, Boston and local artists.

The work of the club was accorded warm admiration and high commendation by the critics and the society was recognized as an important addition to the musical organizations of Eastern Maine.

When Professor Harrington moved from Maine the activities of the Mendelssohn Club, which was unsuccessful in finding another to take up the burden of directing its work, came to an end.

The following were members of the Mendelssohn Club of Bangor in the season of 1903-1904:

*First Sopranos* — Mrs. Tabor Bailey, Mary Winslow Bartlett, Annie Bass, Mrs. N. E. Bragg, Mrs. W. E. Cobb, Grace Colburn, Mrs. Helen A. Currier, Faustina Curtis, Mrs. F. H. Damon, Mrs. Fred Dority, Sophie Dunton, Mrs. R. H. Elms, Mabel Hanson, Mrs. J. H. Kane, Mrs. A. W. Lowe, Mrs. C. L. McCurdy, Emily Merrill, Mrs. W. L. Miller, Mrs. F. C. Ridley, Mrs. F. M. Simpson, Mrs. A. B. Taylor, Josephine Wiggin, Mrs. T. P. Wormwood; *Second Sopranos* — Mrs. G. M. Brown, Elizabeth Currier, Mrs. J. H. Eldridge, Mrs. G. M. Gowell, Mrs. A. E. Ogier, Velma Rogers, Mrs. W. McC. Sawyer, Mrs. E. E. Snow, Mrs. J. S. Stevens; *First Altos* —Bessie Bailey, Sadie Catell, Frances Drinkwater, Alice Hanson, Georgia Holt, Marion Louise Parsons, Mrs. E. H. Sanborn, Mrs. H. E. Torrens, Mrs. S. T. White, Mrs. H. F. Whitman; *Second Altos* — Mrs. Fred A. Dillingham, Mrs. G. B. Freeland, Mrs. W. H. Gardner, Mrs. John Goldwaithe, Annie Hurley, Mrs. W. A. Nelson, Mrs. E. E. Peck, Mrs. E. A. Pond, Mrs. G. S. Pond, Mrs. Wilson Sawyer, Mrs. E. T. Wasgatt, Mrs. Charles Whittier.

The first officers of the Mendelssohn Club were:

President, Mrs. E. T. Wasgatt; Secretary, Emily L. Merrill; Treasurer, Mrs. J. H. Eldridge; Musical Director, Karl P. Harrington; Accompanist, Mae Silsby.

*Derthick Club, Bangor*

Accepting the plan of Wilbur M.

Derthick of Chicago, who had described in the *Music Magazine* the clubs which he had formed throughout the West and South to the number of two hundred or more, the objects of which were the study of the history and literature of music and the cultivation of musical appreciation, the Derthick Club of Bangor was organized by Mrs. Frank L. Tuck in 1896. Nothing just like it in the musical line had before been undertaken in the East, for the plan of the club was to take up the study of musical history in the form of a game, and its membership was designed to include both vocalists and instrumentalists.

The reception of the idea by the musical people of Bangor was not at first an enthusiastic one, but, after many discouragements, an inaugural program, which took place in the Central Church Vestry in February, 1896, was arranged for the purpose of illustrating the work of the club.

The charter members of the club, which adopted its name as a tribute to its originator and founder of this system, were:

M. H. Andrews, A. C. Morton, Horace Pullen, Roland Sawyer, Dr. O. E. Wasgatt, George Silsby, S. H. Boardman, Mrs. H. L. Jewell, Mrs. C. P. Webber, Mrs. J. B. Ayers, Mrs. W. A. Nelson, Ella Clifford, Mrs. E. E. Peck, Emily Merrill, Grace Chalmers, Mae Silsby and Helena Smith.

The officers elected at the first meeting were:

Mrs. F. L. Tuck, President; Mrs. W. A. Nelson, Vice President; Mrs. Ella Clifford, Secretary; Roland Sawyer, Treasurer.

In accordance with the constitution at the close of the fifteenth meeting a new set of officers was elected and these were:

Mrs. H. L. Jewell, President; Mrs. J. B. Ayer, Vice President; Edith M. Bradford, Secretary; Roland Sawyer, Treasurer.

Among those who appeared as soloists of the Derthick Club were:

Emily Merrill, Harry Libby, Mrs. W. B. Goodenow, Dr. O. E. Wasgatt, Mrs. Gorham Wood, Mrs. F. L. Tuck, Mrs. W. L. Bragg, Mrs. E. E. Peck, Rosa Berry, Estelle Peck, Mrs. E. T. Wasgatt, Ella Clifford, S. H. Boardman, Mrs. H. L. Jewell, Mrs. C. P. Webber, Mrs. W. A. Nelson, Mrs. J. B. Ayer, Edith Bradford, Mae Silsby, Mrs. George Silsby, Alice Bond, Grace Buzzell and A. C. Morton.

When the proposition to the musical people of Bangor to organize a unit of the Maine Festival Chorus was made it was thought best to merge this very prosperous club into the new chorus, so the old society forthwith paid all its bills, surrendered its name and ceased to exist as the Derthick Club.

The crowning event of its short, though brilliant career was a three-day music festival, directed by Frederic S. Davenport, in May, 1897, at which the Athene Club, a woman's literary and social club, joined it in the production of "The Messiah" with a chorus of one hundred voices, assisted by Boston soloists.

The Derthick Club was instrumental in awakening a greater interest in music in Bangor than had been known since the beginning of the old Penobscot Musical Association fifty years before.

### *Schumann Club, Bangor*

The Schumann Club was organized in May, 1898, from members of the Derthick Club. It was not intended at first that the club should be a women's club but, with the advent of the music festival, there seemed to be the opportunity for two organizations, and it was then decided that the Schumann Club should be a club whose membership would be composed entirely of women.

On the organization of the Schumann Club copies of constitutions and

MRS. FRANK L. TUCK, FIRST PRESIDENT OF THE SCHUMANN CLUB OF BANGOR (1898). PHOTO BY CHALMERS, BANGOR.

by-laws were obtained from several of the most successful musical clubs in America and from these the constitution and set of by-laws for the Schumann Club were made and in this way a model set of working rules was evolved.

The object of the club was stated to be "the permanent establishment of an organization for the musical culture of its members and the uplifting of the standard of music in the city of Bangor."

The annual production of "The Messiah" has always been a feature and the principal musical clubs of the city have always coöperated with the Schumann Club in the performance of this oratorio.

The officers of the Schumann Club for the years 1898-1899 were:

President, Mrs. F. L. Tuck; Vice President, Mae Silsby; Recording Secretary, Mrs. R. L. Flanders; Corresponding Secretary, Faustina Curtis; Treasurer, Mrs. E. E. Peck; Auditor, Roland Sawyer; Librarian, Mary Weston; Directors, Mrs. W. L. Nelson, George Silsby and Mrs. E. T. Wasgatt.

The original members were:

Byon Roberts, Roland Sawyer, Harry Libby, Hal Sawyer, George Moody, Wilbur Cochran, George S. Silsby, K. A. Ringwall, McCrillis Sawyer, A. C. Morton, M. H. Andrews, Mrs. W. H. Gardiner, Mrs. F. L. Tuck, Mrs. W. L. Nelson, Mrs. E. E. Peck, Mrs. R. L. Flanders, Mrs. E. T. Wasgatt, Mrs. H. L. Jewell, Mrs. A. Pfaff, Mrs. N. E. Bragg, Mrs. Charles Webber, Mrs. Charles Cutler, Mrs. J. B. Ayer, Mae Silsby, Faustina Curtis, Mary Weston, Isabel Weston, Laura Tefft, Maude Johnson, Lillian Gray, Harriet Stewart, Estelle Peck, Emily Merrill, Inez Merrill, Carrie Hanley, Myra Hinckley, Mary Chapman, Lucille Getchell, Rosa Berry, Gertrude Dennett and Caroline Allan.

The officers of the Schumann Club of Bangor in 1927-28 were:

President, Mrs. Harris N. Doe; Vice President, Mrs. Robert T. Clark; Recording Secretary, Mrs. Albert B. Garcelon; Corresponding Secretary, Mrs. Walter H. Godsoe; Treasurer, Josephine Wiggin; Auditor, Mrs. Linwood M. Jones; Press Committee, Mrs. Raymond Jenkins.

The members were:

Lydia Adams, Margaret Angley, Ruth Baker, Mrs. Edgar S. Baker, Mrs. F. P. Banks, Mrs. Clarence W. Bean, Mrs. John F. Cassidy, Mrs. Robert T. Clark, Mrs. Roy S. Coffin, Bertha Davis, Mrs. Leon A. Dean, Hilda Donovan, Mrs. T. G. Donovan, Mrs. Harris N. Doe, Mrs. Henry F. Drummond, Mrs. Herbert A. Dunning, Ethel Duren, Viola Duren, Agnes Ebbeson, Mrs. Harry Farnham, Mrs. A. B. Garcelon, Thelma Godsoe, Mrs. Walter Godsoe, Mary H. Hayford, Mrs. Dorothy Doe Hicks, Mrs. Frederick W. Jacques, Mrs. Raymond P. Jenkins, Mrs. Linwood M. Jones, Mrs. Maurice King, Josephine Lane, Mabel Lane, Mrs. Frances McBride, Teresa McLaughlin, Mrs. James I. Mosher, Mrs. Carrie Newman, Ellen Peterson, Mrs. Wilbur E. Pierce, Mrs. Edward S. Redman, Maude Russell, Mrs. V. K. Sipprelle, Mrs. Gertrude Sparks, Anna Strickland, Helena M. Tewksbury, Mrs. Elmer R. Tobey, Josephine M. Wiggin, Barbara Whitman and Mrs. B. P. Williston.

Past Presidents of the Schumann Club have been:

Mrs. Elizabeth Tuck, who was its organizer, 1898-1909; Mrs. Helen Jewell, 1909-1914; Mrs. George H. Larrabee, 1914; Anna Strickland, 1915-1918; Mrs. Helena Tewksbury, 1918-1920; Mrs. Thomas Donovan, 1920-1923; Mrs. Henry Drummond, 1923-1925; Mrs. Harris N. Doe, 1925-1928.

*Bangor Symphony Orchestra*

The suggestion that symphony concerts be given in Bangor was made by Abbie N. Garland early in the summer of 1896. An enthusiastic and ready acceptance on the part of the musical public lead to the institution of a subscription sale, and the first program in a series of six, known as the Pullen Symphony Concerts, was presented in City Hall on the evening of November 2, 1896. This included the performance of the "William Tell Overture," Schubert's "Unfinished Symphony," and three excerpts from "Tannhäuser." The orchestra numbered only sixteen and the men who constituted its personnel were:

Horace M. Pullen, conductor; Dr. Oscar E. Wasgatt, first violin; Harold C. Sawyer, second violin; Roland J. Sawyer, viola; Melville H. Andrews, cello; Eugene A. Halen, bass; Samuel H. Boardman, flute; Harvey J. Woods and J. Frank Todd, clarinets; Frank L. Tuck and J. Harry Haynes, cornets; Charles H. Lord, trombone; Edward C. Adams and Howard F. Sawyer, horns; Henry D. Adams, drums; Knute A. Ringwall, piano.

After the third season the orchestra took over its own financial burden. The profits above the current expenses and the pay of the men created a fund for the purchase of instruments not in use locally and needed for the proper expansion of the organization. Some contributions from friends of the cause were added, and the Athene Club purchased a bassoon and furnished the money for a player to secure instruction in Boston.

MRS. HARRIS N. DOE, PRESIDENT OF THE SCHUMANN CLUB OF BANGOR, 1928.

With the growth of the orchestra the operating expenses steadily increased, and the necessity of a reserve fund became so urgent that in 1901 a corporation with a capital stock of ten thousand dollars was formed under the name of the Bangor Symphony Orchestra. An interest was taken by leading citizens and business men and sufficient subscriptions of stock resulted to encourage the cause. After serving for a time as cellist of the orchestra M. H. Andrews became first violinist, and upon the removal of Dr. Wasgatt from the city he succeeded him as concert master. In 1901 Mr. Andrews assumed the baton and Mr. Pullen became concert master. He continued as conductor until the spring of 1904, when Mr. Pullen again resumed the leader's position.

About this time a period of misfor-

BANGOR SYMPHONY ORCHESTRA, SEASON 1927-1928, ADELBERT WELLS SPRAGUE, CONDUCTOR.

tune befell the orchestra and concerts were discontinued. In 1911 it met with a real disaster. All the official records which had been taken from the bank vault in preparation for the annual stockholders' meeting were destroyed in the great Bangor fire and with the subsequent failure of the bank a serious financial loss was suffered.

Nevertheless, during the season of 1912-13 three programs were presented, as an experiment, under the title of the "Young People's Symphony Concerts." These took place at 4.30 in the afternoon and programs of one hour in length were given. No soloists were offered, but splendid audiences greeted each concert.

In October, 1918, a new organization was perfected in which the orchestra became self supporting. A board of directors composed entirely of active members of the organization was elected, and, in place of the capital stock of the old club, an endowment fund was established to insure the further permanency and growth of the orchestra, with the stipulation that neither the principal nor the interest of this fund should be used until the amount reached ten thousand dollars.

Frederick W. Adams, Dr. Fred E. Maxfield and William E. Brown were selected as the first trustees of the fund. Substantial donations were made and the orchestra members and citizens of Bangor contributed liberally to it.

At the close of the 1919-20 season Adelbert Wells Sprague was chosen conductor in place of Mr. Pullen, resigned. Like Mr. Andrews, Mr. Sprague first entered the orchestra as cellist, but in later seasons he served as first cellist and assistant conductor.

The new corporation, chartered under the statute relating to fraternities, charities, etc., proved to be a complete success. Two policies in this more recent epoch of the orchestra's career proved beneficial and stimulating: First, the orchestra being a completely self-governed organization became independent of that outside dictation or control which obtains in the case of many symphonic organizations, and thus was created a better morale which resulted in more perfect team work; second, the determination of the management that no soloists except orchestra members should perform at the concerts, tended to focus public interest and enthusiasm upon the orchestra itself rather than outside talent as assisting artists.

Joint concerts with other active mu-

sical interests of Bangor were productive of a coöperative spirit that was invaluable, both to all the participants as well as to the city itself.

Following was the personnel of the Bangor Symphony Orchestra in 1928:

*Conductor* — Adelbert Wells Sprague; *Violins* — Harold O. Doe, Concert Master; Estelle Baumann, Frances L. Bailey, E. Merle Bailey, A. Stanley Cayting, George A. Deacon, Dorothy Brown Dean, Hazel Robinson Dinsmore, Kenneth L. Dunham, Viola A. Duren, Hyman Emple, M. Hilda Finnegan, M. Frances Flannigan Hogan, Harold M. Inman, Charles C. Larsen, Karl D. Larsen, Earl S. Merrill, Gertrude B. McClure, Helena E. Murray, Leonard L. Pooler, Eugene W. Rice, H. Edward Rice, Mabel M. Sipprelle; *Violas* — Edith Bowen, Linwood J. Bowen, Miriam Morris Edgecomb, W. Alonzo Johnson, Margaret Raynes, Gwendoline Barnes Robinson, Bernice Mayberry Sawyer, Edwin F. Tewksbury, Russell A. Whittemore; *Violoncellos* — Arthur L. Atwood, Maud Murray Bean, Faith Donovan, Anna Torrens Dymond, Stanley T. Leonard, James D. Maxwell, Carl W. Maxfield, Gladys H. Merrill, Inez Stevens Ready; *Contrabasses* — Lothrop Coldwell, Eugene A. Haley, Arthur I. Rowe; *Flutes* — W. McCrillis Sawyer, Herbert E. Thompson; *Bassoon* — Vaughn N. Coffin, Owen F. Infiorati; *Oboe and English Horn* — Lloyd M. Dearborn, Henry F. Drummond; *Clarinets* — Frederick W. Baumann, Alton L. Robinson; *Horns* — David L. Carver, Hall C. Dearborn, Paul L. Leonard, Winfield F. Sawyer; *Trumpets* — Irving W. Devoe, J. Harry Haynes; *Bass Clarinet* — Orman B. Humphrey; *Trombones* — Maurice P. King, Raymond H. Morrison, Benjamin T. Shaw; *Tuba* — Frank E. Robinson; *Harp* — Florence Tourjee Young; *Tympani* — Frank G. Burrill, Francis G. Shaw; *Percussion* — Carl S. Baumann.

The Bangor Symphony Orchestra was, in 1928, the oldest organization of its kind in the State. Its conductors have been:

Horace Mann Pullen, 1896-1901; Melville H. Andrews, 1901-1904; Horace Mann Pullen, 1904-1920; Adelbert Wells Sprague, 1920-1928.

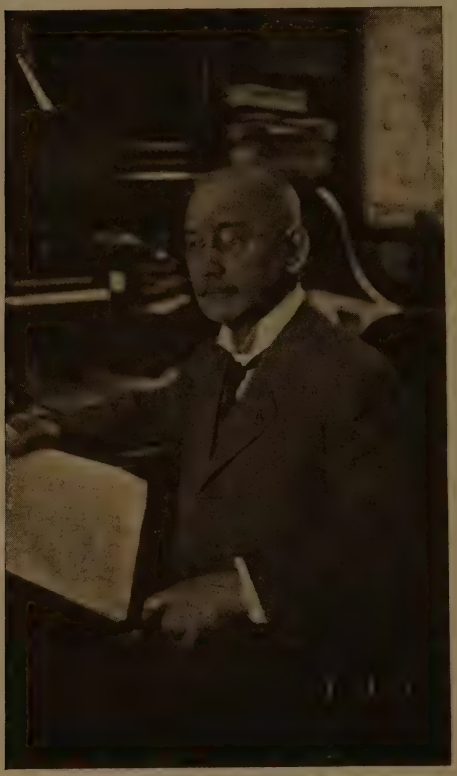
With its more than thirty-two years of experience in orchestra work its performances, under these able leaders, may be said to compare favorably with those of similar orchestras in the larger musical centers of the country.

ADELBERT WELLS SPRAGUE, CONDUCTOR BANGOR SYMPHONY ORCHESTRA, 1920-1928, AND DIRECTOR DEPARTMENT OF MUSIC, UNIVERSITY OF MAINE.

The officers of the association in 1928 were:

President, Adelbert W. Sprague; Vice President, W. McCrillis Sawyer; Clerk and Treasurer, Alton L. Robinson; Board of Directors, A. Stanley Cayting, Hall C. Dearborn, Henry F. Drummond, James D. Maxwell, Alton L. Robinson, W. McCrillis Sawyer and Adelbert W. Sprague; Trustees of the Endowment Fund, Frederick W. Adams, William E. Brown and Fred E. Maxfield.

M. H. Andrews, founder of the Bangor Symphony Orchestra, was, during the Civil War, a cornettist in an army band stationed at Savannah. So popular did he become that on his departure from that city he was presented by his officers with a silver cornet, and by the citizens with a gold watch, bearing an appropriate inscription. He served as fifer, drummer, and regimental lead-



MELVILLE H. ANDREWS, FOUNDER OF THE BANGOR SYMPHONY ORCHESTRA.

er of the Twelfth Maine Regiment Band from which he was retired in April, 1866. Soon after returning to Bangor he organized (1867) a little orchestra of four or five pieces which he led until 1890 and which was the nucelus from which the Bangor Symphony Orchestra started. Mr. Andrews was also conductor of the Cecilia Club Chorus and he was the founder of the Andrews Music House in Bangor.

### *The Bach Choir, Bangor*

The ambitions of the officers of the Bach Choir of Bangor, organized September 16, 1925, for the purpose of giving a presentation of Bach's "Passion according to St. Matthew," and, if interest was aroused, to continue to sing Bach's music, came to a full realization on Palm Sunday, 1927, when, with the aid of the Bangor Festival Chorus, it gave a memorable interpretation of this great composition in the St. John's Episcopal Church.

The work was conducted by Mrs. Elizabeth Tuck, founder of the choir, and she was assisted by Mrs. Teresa Tuck Thurston, at the piano, and Robert W. Smith, at the organ, while the choir was made up of many of the leading church singers in that city.

The Official Board of the Bach Choir consisted of:

Mrs. Elizabeth Tuck, President; Allan Haycock, Vice President; Mrs. Teresa Tuck Thurston, Secretary; Lloyd Jones, Treasurer; Anna Strickland, Auditor; and those who composed the choir were, Esther Armstrong, Bessie Bailey, Mrs. Tabor Bailey, Mrs. George Bond, Mrs. Adelbert Bridges, Mrs. Joseph Brown, Mrs. Wilfred J. Butterfield, Wilbur Cochrane, H. W. Coffin, Mrs. Marion Cushman, Agnes Ebbeson, Olga Ebbeson, F. A. Edwards, Marion Foss, Ross St. Germain, Charles Hamilton, Leigh Hamilton, Allan Haycock, Mrs. Allan Haycock, Harry Howland, Everett Hurd, Lloyd Jones, Dr. Charles A. Metcalf, Mrs. James Mulvaney, Ruth Newcomb, Mrs. Carrie Newman, Mrs. Clifford Patch, Mrs. Willard Peck, Mrs. Clarence Reynolds, Olive Smyth, Anna Strickland, Teresa Tuck Thurston, Mrs. Elizabeth Watson, Elsa Wood, Estelle Wray and Arline Wray.

Among those who have been organists in the Bangor churches were:

Mabelle G. Ames, Phelonise Boutin, Blanche Bowden, Ida F. Brown, William H. Callinan, Wilbur S. Cochrane, Delia Connor, Ella F. Connor, Anne Russell Donovan, Huldah S. Doron, Mrs. Elizabeth F. Fallon, Edith M. Farrington, Mrs. Grace Bramhall Howes, Mrs. Raymond Jenkins, M. E. Merrill, C. Winfield Richmond, Elizabeth Smith, Harriett Louise Stewart, Helena M. Tewksbury, Miss A. Thibodeau, Elizabeth Tuck, Barbara Huntington Whitman, Mrs. Marion Sprague Williston.

Some of those who have sung in the choirs of Bangor were:

Clinton D. Baldwin, Mrs. F. P. Banks, E. F.

BRUNSWICK ORCHESTRAL SOCIETY, SEASON 1922-1923, CHARLES A. WARREN, CONDUCTOR.

Bickford, Henrietta Blackwell, Josephine Buckley, Herbert Bunker, Margaret A. Butterfield, Mrs. A. P. Carron, F. B. Carter, Florence Ednah Chipman, Charles R. Clark, Mrs. R. D. Crowe, Mrs. L. F. Edminster, Harry Garvin, H. P. Greeley, Frances Hackett, Almond J. Hart, Mrs. W. R. Hart, Mrs. W. D. Hayes, Mrs. Earle Herrick, Raymond Hitchcock, Dr. E. J. Houle, Mrs. E. J. Houle, Mrs. W. H. Hyler, Mrs. H. R. Hulley, Mrs. Linwood Jones, Richard Keys, Helen S. Leonard, Mrs. John LeVasseur, Harry W. Libbey, C. Leroy Lyon, Earl C. Luce, Mary Mayo, C. D. McCready, John P. McGrath, Walter H. Mills, Frank Nason, Mrs. Wilbur Parke, Mrs. F. A. Peavey, Mrs. George Pelletier, Ellen M. Peterson, Earl Randall, Mrs. Wesley Randall, George Renwick, Mrs. Gwendoline Barnes Robinson, Mrs. Elizabeth Robinson, Frank Simmons, Dexter S. Smith, Dorothy Smith, Flora Smith, Olive Smith, Mrs. Louise Steeves, Anna Strickland, Ethel M. Woodman.

### *Mendelssohn Club, Bath*

The Mendelssohn Club of Bath was organized in September, 1896. In 1897 it became the Bath Festival Chorus, but it always retained its original name. Its first officers were:

President, John S. Hyde; Secretary-Treasurer, Arthur B. Stearns; Conductor, Harry McLellan; Accompanist, Jessie Owen.

Past Presidents since its beginning have included:

John Shaw, George W. Dean, Arthur B. Stearns, Allen Irish, Mrs. George Berry, Mrs. Grace D. Warren, Lloyd G. Duley, Herbert E. Williams, Rev. David L. Wilson, H. Emma Magoun and Mrs. Brenda F. Hill.

Conductors of the society have been:

Arthur Hyde, Frederick E. Drake, N. L. Mower, Rev. Paul Sperry and Ernest L. Crawford.

In 1928 the officers were:

President, Robert S. Gordon; Vice President, Mrs. Luther Thompson; Secretary, Frostina Marston; Treasurer, Chester Plant; Conductor, Frederick E. Drake; Accompanist, Mrs. C. A. Warren.

### *The St. Cecilia Club, Bath*

The St. Cecilia Club of Bath was another quite successful organization for a time. It was composed of a number of teachers and pianists who came together to found the club. Among its members were Jennie R. Morse, Carrie F. Luce, Jennie R. Melcher, Julia H. Jackson, Mrs. A. E. Maxwell, Anna F. Stockbridge and Mrs. John Shaw.

### *The Brunswick Orchestral and Choral Society*

The Brunswick Orchestral and Choral Society, organized in October, 1922, adopted for its chief purpose the furthering of musical education. Its chorus, numbering seventy-two members, was well sustained by an orchestra of forty-one pieces. Both classical and modern works were included in its programs, which were generally pre-

sented in four concerts each season — two by the chorus and two by the orchestra. Charles A. Warren was the director of the orchestra and Prof. E. H. Wass of Bowdoin College was the conductor of the chorus.

The orchestra, selected largely from local musicians, including young players from the schools of Brunswick and Topsham, was occasionally augmented by players from Portland and Boston.

The chorus, made up of residents of Brunswick, Topsham, Bath and Freeport, was generally substantially increased by a number of the students of Bowdoin College.

The officers of the Brunswick Orchestral and Choral Society since its beginning were:

President, Charles C. Hutchins; Secretary, Edward H. Wass; Treasurer, Horace D. Lovell.

Following was the personnel of the orchestra in 1926, its last active season:

Charles A. Warren, Conductor; *First Violins* —M. Phillips Mason, Concert Master, Mrs. Charles A. Warren, Aimee L. Stetson, John E. Townsend, Eleanor L. Frost, Leon J. Rancour, Mrs. John M. Cates, Emily C. Randall and Stephen J. Karkos; *Second Violins* — Thelma E. Cutler, Marguerite L. Clifford, Heliodore E. Menard, Richard L. Marston, Jeannett C. Gervais, Cecilia Leclair, Roberta Brackett and Roland F. Masse; *Violas* — Melvin T. Collins, Merle L. Walker, Harold E. Libby, Jr., James E. Sawyer; *Cellos* — Roland J. Sawyer, Venise M. Caron, Marguerite Z. Lamarre and John C. Gatchell; *Flute* — Harry T. Wall; *Basses* — Maurice A. Luce, Thomas T. Rideout and Charles M. Plummer; *Oboes* — Charles C. Hutchins, Olivine A. Bousquet; *Bassoon* — Harold Peterson; *Clarinet* — Horace Lovell; *Horns* — John Yenco, Harvey E. Grant; *Trumpets* — Joseph Belanger, Leslie R. Rancourt, Harry C. DesMarais; *Trombone* — John F. Stacy; *Tympani* — Lew Barrett; *Drums* — Earle B. Douglas.

The members of the chorus included:

Edward H. Wass, Conductor; *Sopranos* — Mrs. Austin H. MacCormick, Mrs. Conrad L. Drapeau, Mrs. Bertha McNaughton, Mrs. Wilfrid H. Crook, Mrs. Martha E. Carlson, Mrs. J. M. Royal, Alice S. Dunning, Edyth Adele Sadler, Isabel C. Ridley, Agnes Cloutier, Florence Moody, Marguerite Williams, Adrienne Bernier, Alice Griffin, Doris Hudson, Eleanor Skolfield, Corris Potter, Maybelle Beach, Dorothy Frost, Martha Caswell, Emily D. Lippincott, Rose Thibault, Rhena Roberts, Lillian G. Powers; *Altos* — Mrs. Horace D. Lovell, Mrs. Mrytie Hicks, Mrs. Addie Alexander, Mrs. Holman Alexander, Mrs. Ernest L. Crawford, Mrs. Robert Toothaker, Mrs. W. H. Kenworthy, Mrs. B. F. Harmon, Ruth S. Ridley, Jeanette H. Harvey, Alice Vermette, Ruth Bangs, Dorothy Stimpson; *Tenors* — Geoffrey Vermette, Conrad L. Drapeau, Alfred M. Strout, Howard M. Chute, Richard G. Wignot, James E. Thompson, Raymond C. Perry, Ronald D. Wilkes, Theron H. Spring, Edward Fay, Arthur N. Davis, Philip Smith, J. M. Joslin; *Basses* — Charles T. Burnett, R. Seymour Webster, W. P. Stewart, Jr., N. I. Greene, John F. Loud, John Riley, Don Marshall, John F. Hagar, Gerald G. Wilder, Henry E. Andrews, Albert C. Letarte, Edward S. Hammond, James M. Royal, G. Allen Howe, Thompson E. Ashby, John K. Ames, L. B. Hunt, I. G. Stone; *Accompanist* — Edmund M. McCloskey.

### *Mozart Club, Brunswick*

The Mozart Club of Brunswick, which was organized in 1902, numbered among its members the foremost of Brunswick's musicians. The active membership of the club was limited to twenty but it included some forty associate members. The club met monthly for twenty-five years at the residence of Mrs. Charles Burnett where programs were presented by members of the club, though occasionally an artist from some other city was featured.

The officers of the Mozart Club of Brunswick for the season of 1926-1927 were:

President, Mrs. Sue Winchell Burnett; Vice President, Mrs. Frances Skolfield Smith; Treasurer, Isabel Forsaith; Secretary, Amy Cushing;

and the membership included:

Mrs. Constance French Baxter, Mrs. Caroline Carey, Venise Caron, Mrs. Mary Cates, Mrs. Janie Crawford, Mrs. Mildred Clark Crook, Mrs. Amelia Cushing, Mrs. Emily Baxter Holmes, Alice Lincoln, Emily Lippincott, Mrs. Florence A. Lovell, Mrs. Gertrude MacCormick, Mrs. Prudence Morrell, Marion Rancour, Isabel Rid-

ley, Adele Sadler, Mrs. John Thalheimer, Mrs. Belle Jordan Warren.

Though the winter of 1926-1927 was one of the most successful in the history of the club, it suspended operations, though perhaps not permanently, at the close of this season.

Another instrumental organization in Brunswick in 1927 was the Women's String Quartette, whose members were Eleanor Frost, Emily Randall, Ruth Johnson and Venise M. Caron.

### *Lyric Club, Caribou*

The Lyric Club of Caribou was organized October 17, 1924, with a stated purpose "to develop the talent of its members, to give programs of vocal and instrumental music, and to stimulate musical interest in the community." Its first officers were: President, Mrs. Carlotta Keyes; Vice President, Mrs. Birdena Powers Pierson; Secretary, Edna Johnson; Treasurer, Mrs. Dora Doyle.

Among its active members have been:

Mrs. Sarah M. Briggs, Mrs. Elizabeth Bouchard, Mrs. Elizabeth B. Collins, Mrs. Leta Collins, Mrs. Anna Cyr, Mrs. Dora Doyle, Mrs. Estella Gregory, Mrs. Ethel Havey, Mrs. Lima Harmon, Mrs. Carlotta Keyes, Mrs. Louise Kidney, Mrs. Charles Kinney, Mrs. Lena Leavitt, Mrs. Gladys Morton, Mrs. Blanche McNelly, Mrs. Louise Dade Odell, Mrs. Birdena P. Pierson, Mrs. Ella Powers, Mrs. Mabelle Porter, Mrs. Blanche L. Roberts, Mrs. Chavala Savage, Mrs. Violet S. Scott, Mrs. Ada M. Shaw, Mrs. Hazel G. Shaw, Mrs. Viora A. Soucie, Mrs. Flora C. Woodworth, Hope Anderson, Avis Ebbett, Anna L. Hallett, Marion Hitchings, Edna Johnson, Anna J. Keating, Elizabeth Sincock, Grace Swenson and H. Reta Wheaton.

Mrs. Sarah Briggs was Second Vice President and Elizabeth Sincock was Corresponding Secretary, and the associate members in 1926 were Mrs. Ollie Cunningham and Mrs. Margaret Irvine.

The officers in 1928 were:

President, Mrs. Birdena Powers Pierson; Vice President, Mrs. Sarah M. Briggs; Recording Secretary, Mrs. Mabel L. Porter; Corresponding Secretary, Grace Swenson; Treasurer, Mrs. Dora L. Doyle.

MRS. BIRDENA POWERS PIERSON, PRESIDENT OF THE LYRIC CLUB OF CARIBOU, 1928.

### *Harmonic Club, Cornish*

The Harmonic Club of Cornish was founded by Mrs. Rose W. Jameson.

The first officers were:

President, Bernice A. Woodbury; Vice President, Alice E. Elliott; Secretary, Winnifred L. Dils; Treasurer, Virginia L. Warren.

Its object was the promotion of music along educational lines, to supplement the work of the music teacher in maintaining the interest of the pupil in the serious study of music, and, through the evening programs, to give to the student the confidence requisite to public performance.

The officers in 1928 were:

President, Barbara Small; Vice President, Phyllis Irish; Secretary, Dorothy Ingerson; Treasurer, Elinor Syphers.

Members in 1928 included:

Edna Abbott, Helen Adams, Elizabeth Ben-

NELLIE LOUISE MCCANN, FIRST PRESIDENT ANNIE LOUISE CARY CLUB, GORHAM, MAINE, 1925-1928. PHOTO BY ADAMS STUDIO, PORTLAND.

son, Alta Clemmons, Alice Elliott, Wilma Hatch, Dorothy Ingerson, Phyllis Irish, Phyllis Loud, Dorothy Minor, Winthrop Parker, Sadie Perkins, Arnold Small, Barbara Small, Emma Small, Eleanor Syphers, Elizabeth Syphers, Lillian Teaubalt, William Teaubalt, Virginia Warren, Bernice Woodbury.

### *Nordica Club, Fort Fairfield*

The Nordica Club of Fort Fairfield was organized August 7, 1924, with its purpose "to encourage a greater interest in music among its members and to increase activities in the community."

With the exception of the corresponding secretary, until 1927 the officers from its beginning were:

President, Mrs. Laura Fessenden; Vice President, Mrs. E. Pauline Powers; Secretary, Mrs. Caroline Matthews; Treasurer, Mrs. Alice Johnston; Chorus Director, Mrs. E. K. Guild.

Mrs. Beryl Fowler was the first Corresponding Secretary of the Club but on her removal from Fort Fairfield she was succeeded by Sarah Hopkins.

The monthly meetings of the Nordica Club were among the chief musical and social events of Fort Fairfield.

Among those who were members of the Nordica Club since its organization have been:

Fern I. Achorn, E. Mildred Atwater, Mrs. Verna L. Averill, Mrs. Benjamin Bird, Agnes Bishop, Mrs. Austin Buck, Violet Buxton, Mrs. Lillian V. Cary, Edna M. Chamberlain, Mrs. Jasper Crouse, Leona Debeck, Mrs. Edward Edmunds, Jr., Mrs. N. Fessenden, Mrs. Winnifred Field, Cecil Fisher, Alice French, Marian French, Mrs. Rex. Gellerson, Norma H. Goodhue, Mrs. Grace S. Goss, Mrs. Maude G. Gould, Mrs. Mary A. Guild, Mrs. Henrietta B. Holt, Mrs. Mattie C. Haines, Mrs. Lena Harvey, Sarah Hopkins, Helen Hopkins, Ruth Hopkins, Mrs. Ray Johnston, Mrs. Leland Jones, Mrs. Clyde Knight, Edna Knowles, Pauline Le Vasseur, Mrs. Kate B. Libby, Mrs. A. B. Loane, Jr., Mrs. Junius Loring, Mrs. Caroline C. Matthews, Mrs. Hazel C. McBride, Bess McDougal, Annie McMennamin, Mrs. Alden Nightingale, Mrs. Frank Osborne, Mrs. Loomis Osborne, Mrs. Helen D. Perrier, Mrs. Fred Peterson, Mrs. H. T. Powers, Mrs. Maude L. Rediker, Mrs. Elsie M. Reed, Elizabeth Richards, Electra Sandstrom, Mrs. Warren Sawyer, Mrs. Ellen Sharpe, Mrs. Gertrude R. Skolfield, Mrs. Robert Slipp, Mrs. Clementine J. Yorke, Mrs. L. D. Young.

The officers in 1928 were:

President, Mrs. Austin Buck; Vice President, Mrs. A. B. Loane, Jr.; Recording Secretary, Mrs. Edward Edmunds, Jr.; Corresponding Secretary, Ruth Hopkins; Treasurer, Annie McMennamin; Chorus Director, Mrs. Benjamin Bird.

### *A. M. Abbott Chorale Society, Fryeburg*

A society that has done much to stimulate interest in music in the town of Fryeburg is the A. M. Abbott Chorale Society which was founded for the purpose of establishing a permanent musical organization in the Fryeburg Academy. It was named in honor of Alberta Mabry Abbott.

The first concert by this organization was given on January 31, 1926, in which one hundred and thirty-five members participated and these were

assisted by an orchestra of seventeen musicians.

In the two years following its organization the society gave seventeen concerts.

The charter members were all former pupils of Mrs. Abbott and these were:

Daphine Barker, Helen Baker, Ethel Hall, Clyde Johnson, Ruth Bell, Averil Harnden, Esther Baker, Edmund Emerson, Annie Bemis, Louis Solari and H. A. D. Hurd.

The officers since its beginning have been:

President, Daphine Barker; Vice President, Helen Baker; Secretary, Ethel Hall; Treasurer, Clyde Johnson; Librarian, Robert Littlefield; Accompanists, Ruth Shaw, Dorothy Haley, Clyde Johnson; Director, H. A. D. Hurd; Chaplains, Rev. E. W. Wild and Rev. L. A. Dole.

### *Annie Louise Cary Club, Gorham*

The Annie Louise Cary Club of Gorham, named for the celebrated singer, was organized November 17, 1925, for the purpose of getting together the musical people of the town in order that they might be an inspiration to one another, to continue their personal study and interest in music, and to bring before the public, by occasional open meetings, both music and musicians for the enjoyment and edification of the community. Its first officers were:

President, Nellie Louise McCann; Vice President, Mrs. Lawrence N. Cilley; Secretary, Mrs. Frank A. Smith; Treasurer, Mrs. David W. Sturgis.

Officers of the Annie Louise Cary Club in 1927-1928 were:

President, Nellie Louise McCann; Vice President, Mrs. Harry D. Boynton; Secretary, Mrs. Joseph E. Parker; Treasurer, Mrs. David W. Sturgis; Chairman Program Committee, Mrs. T. Everett Fairchild; Chairman Executive Committee, Mrs. Hazel Langdon; Counsellor of Junior Club, Mrs. Lawrence N. Cilley.

Other members in 1928 were:

MARY E. BURPEE, FOUNDER AND FIRST PRESIDENT HOULTON MUSIC CLUB.

Mrs. Austin Alden, Miriam Andrews, Mrs. Chase A. Boothby, Mrs. W. Stanley Carne, Frances Brown, Mrs. J. Spencer Harris, Mrs. Lewis M. Day, Mrs. Oscar E. Huse, Nellie W. Jordan, Mrs. Philip P. Lewis, Mrs. William T. Libby, Mrs. George Littlefield, Edith Lowell, M. Loy Page, Mrs. Harry C. Palmer, Lois Pillsbury, Mrs. Marshall M. Phinney, Mrs. James B. Ridgway, Mrs. John Sawtelle, Mrs. Edward P. Sinkinson, Elizabeth Sinkinson, Margaret Sinkinson, Mrs. Frank A. Smith, Mrs. William R. Stigman, Mrs. Ludger Sylvain, Mrs. Arthur F. Talbot, Mrs. Louis P. Woodward, Jennie Pierce Whitney.

Among the former members of this club have been:

Margaret Boothby, Esther Collins, Mrs. Stephen E. Patrick, Evelyn Viles, Olena Viles and Martha Wasson.

During the club's first season a Cary collection of photographs and personal mementoes of the prima donna was begun. The initial gifts to the collection were made by Frederic Mariner, Susie P. Clement and Mr. and Mrs. Samuel Edwin Cary.

MRS. CLEVELAND W. TOWERS, PAST PRESIDENT OF THE HOULTON MUSIC CLUB.

### *Houlton Music Club*

The Houlton Music Club was organized in 1912 by Mary E. Burpee. The announced object of the club was "to develop in its members a higher artistic standard in the rendering of musical works and to advance the art of music in the community."

The presidents since its organization have been:

Mary E. Burpee, Mrs. Beatrice Churchill, Mrs. Lulu Lindsay,* Mrs. Minnie Hughes, Mrs. Bessie Fairbanks, Mrs. Anna Goodridge, Mrs. Lida B. Hodgins and Mrs. Daisy Towers.

The first officers of the club were:

President, Mary E. Burpee; First Vice President, Gertrude Attridge; Second Vice President, Lucretia Packard; Recording Secretary, Mrs. Cleveland Towers; Corresponding Secretary, Ilda Perry; Treasurer, Mrs. Hadden Thomas; Auditor, Helen Coan; Custodian, Annetta Terrill.

The club joined the State Federation in 1922.

The officers of the Houlton Music Club for the year 1927-1928 were:

President, Mrs. Bessie White; First Vice President, Mrs. Phyllis Cumming; Second Vice President, Mrs. Mabel Rose; Recording Secretary, Mrs. Louise Currie; Corresponding Secretary, Mrs. Rosina Wetmore; Treasurer, Mrs. Ruth Barker; Auditor, Cecelia Downie; Librarian, Mrs. Annie Barnes; Musical Director, Mrs. Mabel Rose;

and the members for this year were:

Mary Allen, Mrs. Ruth Barker, Mrs. Annie Barnes, Mrs. Dora Berrie, Cora Braun, Louise Buzzell, Wilma Carll, Mrs. Zeula Carson, Mrs. Beatrice Churchill, Mrs. Margaret Cotton, Mrs. Sadie Crockett, Mrs. Phyllis Cumming, Mrs. Louise Currie, Mrs. Anne Davenport, Mrs. Goldie Dow, Cecilia Downie, Mrs. Ressie Fairbanks, Mrs. Lila Gardiner, Mrs. Ruth Gilpatrick, Mrs. Anna Goodridge, Mrs. Grace Hartley, Mrs. Rena Hassell, Anna Hallett, Mrs. Lida Hodgins, Mrs. Ina Hughes, Mrs. Dorothy Jenny, Mrs. Arlene Jenkins, Mrs. Myrtle Knox, Doris Latneau, Lenona Lougee, Mrs. Mathilda Lowery, Francis Mansfield, Mrs. Marion McCready, Eva McGinley, Leah McIntyre, Virginia Monahan, Mrs. Nellie Nichols, Myrtle Orchard, Mrs. Mabel Rose, Mrs. Gertrude Scott, Mrs. Daisy Towers, Mrs. Rosina Wetmore, Mrs. Bessie White, Mrs. Caro Whitney, Mrs. Eleanor Wilson.

Other members have been:

Mrs. Jennie Baldwin, Mrs. Charlotte Bishop, Hattie Blanche, Mary Bolter, Marion Buzzell, Mrs. Mae Cleveland, Mrs. Kathleen Dalton, Kathleen Dempsey, Mrs. Idella Fitzsimmons, Mrs. Camilla Grant, Beatrice Hackett, Mrs. Minnie Hughes, Mrs. Flora Hussey, Mrs. Vena Jones, Mrs. Theresa Ludwig, Helen McKay, Mrs. Winona Newell, Ada Ross, Drusilla Russell, Natalie Smith, Eleanor Taylor, Gretchen Turner.

### *Club Musical Litterarie, Lewiston-Auburn*

The Club Musical-Litterarie, one of the oldest existing clubs in Lewiston-Auburn, was founded April 22, 1888, and was incorporated the same year. It originated in the choir of St. Peter's Church and was organized by Henry F. Roy, who served as its President

and Musical Director for many years.

At first this club was known as "Societe Ste. Cecile." When it combined with the literary club, "The Club Crimazie" (named after the Canadian poet), it took its newer title. Its members, composed largely of professional and business men of Franco-American element, in 1928, numbered about one hundred and fifty.

The society specializes in the study and presentation of light operas.

Among the musical productions it has given are the following: "The Drum Major's Daughter," "Olivette," "The Mascotte," "Les Dragons de Villars," "The Bells of Corneville," and "La Fille de Madame Angot."

There has also been presented, in their hall, a large number of musical programs with local talent.

Some of the best French speakers in the world have been sent to them by the Alliance Francaise of Paris. The club at one time had a library of three thousand volumes, largely French classics.

The first officers of the society were:

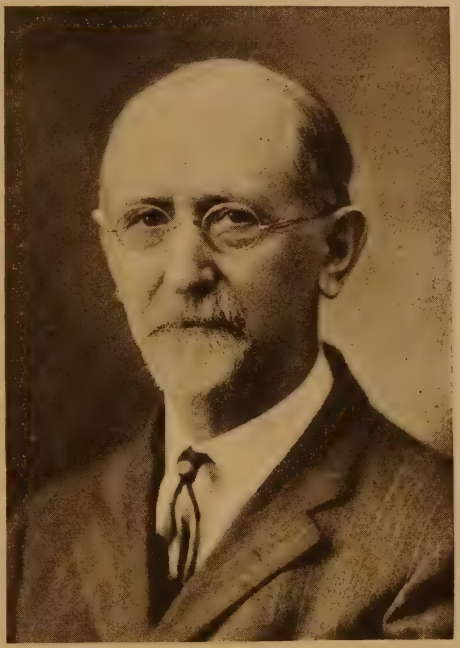
President, Henry F. Roy; Vice President, Z. Blouin; Secretary, Dr. L. E. N. Matte; Treasurer, L. T. Chabot; Assistant Treasurer, C. T. Vincent; Musical Director, Henry F. Roy.

The officers of the Club Musical-Litterarie in 1928 were:

President, Raymond Lévesque; Vice President, Lucien Bergeron; Secretary, Aimé Asselin; Treasurer, Romain Marcoux; Musical Director, Valdor Couture.

### *Androscoggin Musical Society*

In the nineties the Androscoggin Musical Society was a flourishing organization. B. F. Wood was, for some time, its director, and later Hermann Kotzschmar of Portland became its conductor. At a concert given in Music Hall in 1891 the Scriptural Idyll, "Rebecca," by Barnby, was presented with a full chorus and orchestra. B. F. Wood directed and Harvey S. Murray was pianist. The soloists were Alice Esty, W. H. Fessenden and Dr. G. Robert Clark. George Lowell Tracy was the leader of the orchestra which numbered twenty pieces, and there were one hundred singers in the chorus.



HENRY F. ROY, FOUNDER AND FIRST PRESIDENT OF CLUB MUSICAL LITTERARIE, LEWISTON-AUBURN (1888).

### *Clef, Clavier and Spinet Clubs, Lewiston*

In 1892 a group of women (pianists of former years in Lewiston and Auburn), who were desirous of resuming their study of music, formed a reading class which took up the history of music. Later this same group, numbering fourteen, held regular meetings for piano practice at the homes of the members under the direction of Mrs. H. A. Kelley. The name "Clavier" was adopted and occasional recitals

were given. Among those first interested were Mrs. Charles Goss, Mrs. W. H. Hartshorn, and Mrs. N. S. Taylor. Fannybelle Libby succeeded Mrs. Kelley as director. After a time the original purpose of the club as a reading club was abandoned and the society gave itself up to the presentation of musical programs. In 1902 the membership had increased to thirty-two. Among others who were prominent in this society were Nettie Merrill, Mrs. L. J. Bitter, Mrs. A. N. Leonard, Mrs. F. E. Pomeroy and Mrs. W. F. Robbins, who was its President in 1902.

In May, 1894, E. Belle Oakes and Carrie Miller made the first move toward organizing a club which should result in a better acquaintanceship among the girls of Lewiston and Auburn, with music as the bond of union. This club took "Spinet" as its name; its object, as stated in the constitution, being "to promote a knowledge of the History of Music, Modern Musicians, the Composers and their Compositions." The meetings of the Spinet Club were held in the evening. The Clavier, which was still meeting as a class for regular practice and the study of musical history, was an afternoon club. The days of the Androscoggin Musical Association had passed and the Festival Chorus had not been organized so the Spinet met a special need.

Regular programs were given by these two clubs and the Spinet, even at this early date, had a printed Year Book.

During the same year (1894) Mrs. Alice J. Skolfield, Mrs. A. W. Fowles and Mrs. Abbie Dyer were instrumental in forming an afternoon club which adopted the name of Clef Club.

The Clef Club and the Spinet Club undertook a course of study each season and developed and maintained an interest in classical composers that added much to the interest of their members. Among those who served as presidents of the Clef Club were:

Mrs. Abbie Emmons, Mrs. Maud Morey, Mrs. Alice Parker, Mrs. Ida Packard, Mrs. Alice Skolfield.

*Musical Union, Lewiston*

In February, 1899, the three clubs, The Clef, Clavier and Spinet, began holding occasional meetings together and to provide for the joining of these the Musical Union was organized.

Among those who appeared as soloists of The Musical Union were:

Angie Starbird, Maud Teel, Carrie E. Miller, Helen Winslow, Mrs. Louise Marie Bitter, Mrs. W. H. Hartshorn and Mrs. Susie Jewett Folsom.

In the Spring of 1900 the operatta "Genevieve" was given under the auspices of the Musical Union with the following soloists:

Maud Teel, Mrs. Martha Lufkin, Julia Bearce, Ida Metcalf, Mrs. Louise Bitter, Mrs. Maud Morey and Mrs. Minnie Hartshorn.

In the chorus were: sopranos, Mrs. Lily Ellsworth, May Savage, Mrs. Augusta Doyle, Alice Conant and Mrs. Maud Winslow; altos, Mrs. Minnie Wagg, Mrs. Nettie Leonard, Mrs. Rose Howe, Della Young, Harriet Wing and Hattie Curtis.

In 1901 the society presented the song-cycle "In a Persian Garden" at the Main Street Free Baptist Church at which the soloists were Florence Knight Palmer, Portland, soprano; Henrietta Dennett Rice, Portland, contralto; Frederick I. Day, Boston, tenor; Harry F. Merrill, Portland, bass.

Until 1903 all meetings of the clubs were held in the homes of members, the memberships being limited to thirty or forty, but in three years they united in engaging a studio in Lewiston. The Spinet increased its membership limit to fifty at this time and

the other two followed shortly in like manner.

In 1913 the Clavier merged with the Spinet and accepted the name of the latter. In 1917 the Spinet and the Clef merged and, because of the existence of the French Musical Society L'Union Musicale, the name, Musical Union, was changed to Philharmonic. Spacious new studios were engaged in 1919, this time in Auburn, and the club membership, comprising active and associate members, came to number nearly four hundred.

The members of the Musical Union were listed separately on its yearly program as Division Numbers One, Two and Three.

The officers of the society in the last year of its existence under that name were President, Mrs. Ida F. Packard; Secretary, Gladys Chadbourne; Treasurer, Mrs. Helen Bradbury; Vice Presidents, Mrs. Lenora Cushman, Marion Washburn, Mrs. Martha Coombs; Directors, Mrs. Abbie Emmons, Mrs. Eva Welt and Mrs. Abbie Goss.

Its members were:

*Division Number One* — Mrs. Madine Abbott, Mrs. Elizabeth Bicknell, Mrs. Edith Barr, Mrs. Grace Barnes, Ida Cummings, Mrs. Martha Coombs, Mrs. Alice Crafts, Margaret Carson, Mrs. Lenora Cushman, Birdena Channell, Mrs. Mary Crowell, Louise Davis, Mrs. Augusta Doyle, Mrs. Grace Ellis, Mrs. Addie Fowles, Mrs. Nellie Greenleaf, Mrs. Emma Gledhill, Mrs. Abbie Hersey, Mrs. Lottie Harlow, Bertha Irish, Mabel Johnson, Mrs. Edna Kinsley, Lucy Lane, Elizabeth Litchfield, Mrs. Minnie Litchfield, Grace Lunt, Eunice Moulton, Mrs. Florence Nevens, Lucy Polk, Mrs. Florence Peirce, Mrs. Lillian Robbins, Mrs. Belle Rowe, Mrs. Alice B. Record, Mrs. Therese Scannell, Eleanor Sands, Mrs. Grace Webber, Helen Watson, Mattie Wood, Mrs. Minnie Wagg, Abigail Waterhouse, Mrs. Mabel Wellman, Jessie West, Della Young.

*Division Number Two* — Mrs. Lena B. Alford, Sybil Albee, Exilia Blouin, Mrs. Catherine Bliss, Marion Burnham, Mrs. Flora G. Chase, Mrs. Verna Chadbourne, Mrs. W. E. Donnell, Vertie Edwards, Lucy Farrar, Margaret Greenleaf, Mrs. Abbie Goss, Ethel Gould, Cora F. Heath, Effie M. Heath, Mrs. Millie Holman, Lilla M. Howard, Maude Huskins, Margaret Ham, Mrs. Ida Jordan, Blanche Linscott, Mrs. Nettie Leonard, Ida Metcalf, Elizabeth McKenna, Carrie E. Miller, Mrs. Grace McKenney, Ellen M. Moseley, Mrs. Maude Morey, Mrs. Beatrice Ness, Verna A. Noyes, Belle E. Oakes, Georgie Philoon, Mrs. Alice Parker, Mrs. Sadie Prince, Mary Pottle, Mrs. Ada W. Rollins, Mrs. Lena Robie, Lillian Rowe, Angie Starbird, Mrs. Helen Sleeper, Gertrude Smith, Mrs. Alice J. Skolfield, Mrs. Lillian Sturgis, Mrs. Ethel Temple, Marion Washburn, Carrie E. West, Mrs. Shirley Wilson.

*Division Number Three* — Mrs. Louise Bartlett, Hazel Bearce, Mrs. Helen Bradbury, Abbie Buckley, Gladys Chadbourne, Mrs. Anna Chase, Helen Conant, Elizabeth Danforth, Rose Doyle, Mrs. Abbie Emmons, Margaret Flanagan, Mrs. Effie Fogg, Mrs. Mary Gifford, Marguerite Girouard, Mrs. Pearl W. Harriman, Rosalie Horne, Mrs. Hattie C. Johnson, Mrs. Maude Kavanaugh, Angelina LeBranch, Mrs. Nettie Leonard, Mrs. Millie P. Litchfield, Eliza Lowell, Mrs. Elizabeth Ludden, Elizabeth Marston, Mrs. Lila Maloon, Gertrude May, Mrs. Alice Myrick, Mrs. Ethel Nash, Mrs. Ida Packard, Mrs. Winifred Packard, Mrs. Martha Robinson, Mrs. Emily Shackford, Laura Stetson, Mrs. Emma L. Stevens, Mrs. Sadie Tanner, Lona Tarr, Mrs. Lillian Taylor, Elizabeth Tobey, Mrs. Annie Turgeon, Mrs. Eva T. Welt, Mrs. Maud Whitney, Mrs. Junita Williams, Helen Winslow.

Following are the names of those who served as presidents of the Musical Union of Lewiston and Auburn:

Mrs. Ida Packard, Mrs. Helen Sleeper, Mrs. W. H. Hartshorn, Mary A. Stevens, Mrs. A. W. Anthony, Beatrice Phaneuf, Effie Heath, Mrs. N. S. Taylor, Mrs. Elizabeth Ludden, Mrs. D. D. Coombs and Elizabeth Litchfield.

### *Philharmonic Club, Lewiston*

The Philharmonic Club has come to be the principal Woman's Musical Society of Auburn and Lewiston. The first officers were:

Elizabeth Litchfield, president; Mary Pottle, Vice President; Mrs. F. H. Holman, Secretary; Mrs. C. A. Litchfield, Treasurer; Carrie E. Miller, Auditor; Mrs. Augusta Doyle, Librarian; Martha Robinson, Mrs. Rena Lidstone and Mrs. A. W. Fowles, Directors.

Elizabeth Litchfield served as president for two years, and has been treasurer since that time. The chief

ELIZABETH LITCHFIELD, FIRST PRESIDENT OF THE PHILHARMONIC CLUB, LEWISTON. PHOTO BY HANSON, PORTLAND.

objects of the club are to develope and encourage talent among local musicians, especially the younger ones, and to arrange occasional concerts in order to bring artists to Lewiston, who would not otherwise be heard there.

The club grew so rapidly during the first year of its existence as the Philharmonic Club that in the second season, being obliged to secure larger quarters, it took over the rooms once used by the Waseca Club of Auburn — a men's club which had disbanded after the war broke out — and fitted them up as a meeting place and a studio in which to hold its recitals.

The officers of the Philharmonic Club of Auburn-Lewiston, for the season of 1927-1928, were:

President, Mrs. Henri Crosby; Vice President, Mrs. Samuel Cobb; Secretary, Mrs. Charles Starbird; Treasurer, Elizabeth Litchfield; Corresponding Secretary, Florence Judkins; Librarian, Helen Watson; Auditor, Mrs. A. V. Rawstron; Directors, Mrs. Seldon Crafts, Mrs. S. Merritt Farnum and Mrs. Oscar W. Jones.

The active members of the Philharmonic Club in 1927-1928 were:

Mrs. Willis M. Abbott, Isabelle Allen, Mrs. William Allen, Mrs. Harold Arris, Annie L. Barr, Christabel Beaubier, Blanche Belleau, Eglantine Belleau, Mrs. N. W. Benner, Exilia Blouin, Ena Bolduc, Mrs. E. M. Briggs, Gertrude Burke, Diane Cailler, Mrs. Carroll Campbell, Yvette Cassista, Berdina Channell, Isabelle I. Chute, Mrs. Franklin Clark, Mrs. Samuel T. Cobb, Mrs. John Coburn, Helen Conant, Mrs. Seldon T. Crafts, Mrs. Mildred M. Crossman, Mrs. Frank M. Cummings, Ida Cummings, Mrs. John Currie, Claire Dostie, Mrs. Annie B. Douglas, Mrs. Mellen T. Downing, Mrs. Augusta Doyle, Mrs. Julian Ellis, Mrs. William E. Emerson, Mrs. George Emmons, Audrey Estes, Mrs. S. Merritt Farnum, Mrs. Vernon Faunce, Alice Flood, Mrs. Harold Foss, Mrs. A. W. Fowles, Irma May Francis, Mrs. N. G. French, Mrs. J. R. Gilman, Mrs. Warren Gledhill, Mrs. Isaac Goodkowsky, Mrs. E. L. Goss, Mrs. E. H. Grant, Mrs. E. D. Greenleaf, Mrs. Nellie Greenleaf, Alice Hallewell, Mrs. Jacob B. Ham, Mrs. Ralph G. Haskell, Cora Heath, Effie Heath, Mrs. Fannie Heth, Lilla Howard, Maude Huskins, Alice Jones, Mildred Jordan, Florence Judkins, Mrs. Albert L. Kavanaugh, Mrs. Joseph Keene, Mrs. A. J. Kroon, Mrs. Hazel Langdon, Mrs. Eugene Langelier, Mrs. Pauline Roberts Lawrence, Mrs. C. A. Litchfield, Elizabeth Litchfield, Mrs. J. H. Litchfield, Mrs. Norman Litchfield, Eliza Lowell, Mrs. F. E. Ludden, Mrs. William Ludden, Grace Lunt, Mrs. Ray Lydston, Katheryn Lynch, Mrs. R. Crawford McIlroy, Elizabeth McKenna, Mrs. Matthew McKinney, Carrie E. Miller, Harriet Moody, Mrs. Frank A. Morey, Eunice Moulton, Mrs. L. E. Moulton, Mrs. Ezra Nevens, Mrs. John Ness, E. Belle Oakes, Mrs. E. E. Parker, Mrs. Edward H. Parsons, Mrs. Milo Pearson, Mrs. A. F. Pierce, Hazel Penley, Mrs. E. L. Pennell, Mrs. E. H. Perry, Mrs. Charles Phillips, Mrs. W. G. Phillips, Mrs. George Phinney, Mrs. E. S. Pitcher, Mrs. F. E. Pomeroy, Mrs. W. F. Robbins, Mrs. C. A. Robinson, Hazel Robinson, Mrs. Ada Rollins, Hannah Scott, Mrs. Hazel Scott, Angeline Simard, Mrs. H. R. Skillings, Mrs. Alice J. Skolfield, Mrs. Fred Smith, Lillian Soule, Mrs. Guy L. Spear, Mrs. Harry Staples, Ruth Staples, Angie Starbird, Mrs. Charles Starbird, Louise Temple, Mrs. C. H. Thompson, Anna Tighe, Elizabeth Tighe, Edris Turgeon, Mrs. F. E. Wagg, Mrs. Fred W. Walker, Mrs. Edward Walton, Mrs. Fred O. Watson, Helen E. Watson, Mrs. Charles C. Webber, Mrs. Grace

Webber, Mrs. Ralph W. Webster, Mrs. Frank Wellman, Carrie West, Jessie West, Mrs. Gladys C. White, Mrs. D. W. Wiggin, Mrs. Dana S. Williams, Anne Wiseman, Virginia Woodbury, Pauline Yeaton, Della Young.

The Honorary Members were:

Mrs. Charles Bartlett, Mrs. E. H. Carritt, Mrs. D. D. Coombs, Mrs. William Emerson, Mrs. Virginia Miller French, Mrs. Gertrude May Goss, Mrs. Mabel Johnson Harris, Mrs. Harriet Hill, Mrs. L. Roland Jones, Lucy Lane, Mrs. Martha Low, Eleanor Sands, Mrs. Ethel Gould Steele, Helen Winslow and Hazel Woodbury.

These have served as presidents of the society since it became known as the Philharmonic Club:

Elizabeth Litchfield, 1917-20; Mrs. Bernard A. Chase, 1920-21; Mrs. Samuel T. Cobb, 1921-22; Mrs. Frank L. Wellman, 1922-23; Mrs. J. H. Litchfield, 1923-24; Mrs. Charles A. Litchfield, 1924-25; Mrs. S. Merritt Farnum, 1925-26; Mrs. E. W. Walton, 1926-27; Mrs. Henri Crosby, 1927-28.

At the annual meeting of the Philharmonic Club, held in May, 1928, the following were elected officers of the society for 1928-1929:

President, Mrs. Samuel T. Cobb of Auburn; First Vice President, Mrs. Albert L. Kavanaugh of Lewiston; Second Vice President, Mrs. Seldon T. Crafts of Lewiston; Treasurer, Elizabeth Litchfield of Lewiston; Secretary, Mrs. Charles M. Starbird of Auburn; Librarian, Helen Watson of Auburn; Auditor, Mrs. Albert Rawstron of Lewiston; Director for three years, Mrs. Henri S. Crosby of Auburn.

The Lewiston and Auburn Oratorio Society was organized in the fall of 1927 for the purpose of reviving an interest in the music of the great oratorios. At Christmas time, in that year, it produced "The Messiah" with a chorus of seventy-five voices, under the direction of Seldon T. Crafts, its founder and conductor.

Following were the officers of the Lewiston and Auburn Oratorio Chorus in 1927-1928:

President, Albert L. Kavanaugh; Vice President, Avard L. Richan; Secretary, Edith Woodard; Treasurer, John G. West; Pianist, Helen E. Watson; Organist, Mrs. E. L. Goss; Director of Chorus, Seldon T. Crafts.

### *The Foyer Musical*

The Foyer Musical of Lewiston, founded by Blanche Belleau, November 20, 1920, is composed solely of women, with its principal object to develop the literary and musical talents of its members. Its meetings are held monthly. Mrs. A. Jacques is choral director, Mrs. Eugene Langelier is the conductor of the orchestra and Charlotte Michaud is the instructor of dancing. Public entertainments are given each year on the anniversary of its organization.

The officers in 1928 were:

Mrs. Louis Provost, President; Mrs. J. O. Belanger, Honorary President; Mrs. E. Langelier, Vice President; Alice Richer, Secretary; Aliette Guertin, Assistant Secretary; Regina Marcotte, Treasurer; Bernadette Dumont, Assistant Treasurer; Charlotte Michaud, Corresponding Secretary; Adrienne Beliveau, Librarian.

Directors for three years: Mrs. J. O. Belanger, Marie Gauvin and Laura Collet; for two years, Mrs. Z. Dube and Mrs. Frank Landry; for one year, Mrs. J. B. St. Pierre and Mrs. J. P. Chevalier.

The society has upwards of one hundred and fifty members.

### *L'Orpheon, Lewiston*

L'Orpheon singing society was founded November 10, 1912, by Pierre Perrault of Auburn. Dr. L. Raoul Lafond has been its president and Alphonse Cote, organist at St. Louis' Church of Auburn, has been its musical director for the greater part of the time since its beginning. The Orpheon has given a series of annual concerts in Lewiston at which have appeared some of the leading artists of the country and has been one of the greatest factors for development of music appreciation among the French people in Central Maine. In more recent years it has presented ambitious productions of opera, one of the most notable of which was that of "Romeo and Juliette" with Mildred

D. Litchfield and Alphonse W. Cote in the title roles, supported by a chorus of sixty and an orchestra of twenty performers. Among those who have appeared as principals in these operatic presentations in recent years have been:

Juliette Bernard, Clarisse Grondin, Alex Lemieux, Olivier Pelletier, Dr. L. R. Lafond, Joseph Caouette, Adelard Roy, Rosario Tremblay, Napoleon Sansoucy, Elie Langelier, Mrs. Anna Deshaies, Rhea Couillard, Jean Couture, Charles Theberge.

Seldon T. Crafts and Arthur Brunelle have been among those who have been musical directors of the society. Yvonne Reny has been its accompanist and George Filteau its artistic director. L'Orpheon has to its credit the presentation of some of the most artistic performances ever given in amateur opera in Maine.

The officers of L'Orpheon in 1925 were:

President, Dr. L. Raoul Lafond; Vice President, Joseph Caouette; Musical Director, Alphonse W. Cote; Assistant Director, J. N. Sansoucy; Secretary, Rosario Tremblay; Assistant Secretary, Lucien Giguere; Treasurer, George Berube; Assistant Treasurer, Elie Langelier; Directors, Adelard Roy, Arthur Jalbert and Edmond Cote.

Before the days of L'Orpheon there was an unnamed musical aggregation which for nearly ten years presented light operas with casts of amateurs made up from the French speaking people of Lewiston and Auburn. George Filteau was its leading spirit. Among the operas which they gave between the years 1896 and 1922 were "The Chimes of Normandy," "The Mascot," "The Drum Major," "Olivette," "Fra Diavolo" and "Faust." It was said of these productions that "they were as good as could be done by amateurs."

### *Lewiston-Auburn Symphony Orchestra*

Roger W. MacGibbon of Auburn may be said to have been the father of the Lewiston-Auburn Symphony Orchestra, for it was he who conceived the idea of organizing such an association of representative musicians of Lewiston and Auburn to improve the musical standards in orchestral music in these two cities. The first meetings were held in the fall of 1924. An organization was perfected with Fred I. Bumpus of Auburn as President; Arthur N. Pettengill of Lewiston, Vice President; Harry Rubinoff, Auburn, Secretary; Roger W. MacGibbon, Auburn, Treasurer; Isaac Martin, Lewiston, Business Manager.

Wilfred Tremblay of Lewiston was its first conductor and coached the organization for its first concert which it presented under his direction in the Lewiston City Hall on the evening of January 24, 1925. On Mr. Tremblay's resignation, shortly after the first concert, Josafa Morin of Lewiston became the conductor and he was succeeded by Arthur N. Pettengill who has been the director of the orchestra since the winter of 1926-27.

Following were the regular members of the Lewiston-Auburn Symphony Orchestra in 1928:

*Conductor* — Arthur N. Pettengill; *First Violins* — Romeo Collet, Concert Master; Harry Baron, Robert Bloom, John Cloutier, Earl E. Goodrich, Harvey Grant, Hector F. Richards, Maurice Shiffer, Charles Siegel, Anna Tighe, Louis Walleroff; *Second Violins* — Margret Boise, Kenneth Chase, Ella Day, Rita Garneau, Lindell Jordan, Maurice Jordan, Helen McGilvery, Reginald Ouelette, Dorothy Parks, Walter Sargent, Richard Simmons, Edwin Trafton; *Viola* — H. L. Emery; *Cellos* — Ethel F. King, Mrs. Mabel Martin, John Scruton, Elizabeth Tighe; *Basses* — Beatrice Libby, Harry Milliken, Elliott Sturtevant; *Flutes* — Donald Ham, R. W. MacGibbon, Jennie Morse; *Oboe* — Edmond Martin; *Clarinets* — Gordon Gilbert, R. H. Newton; *Bassoon* — Roger Saucier; *Horns* — Wilfred Garneau, Stanley Larocque, Herbert White; *Trumpets* — Peter Pelletier, Erwin Rafnell; *Trombones* — Lucien Fournier, Mr. Gale; *Drums* — Clifton Shea.

At the concerts the practice orchestra is augmented by the following musicians:

*Viola*—Allen Winslow; *Basses*—Harry Deihl, Ralph Tuttle, Maurice Wade; *Harp*—F. S. McPherson; *Timpani*—L. V. Plummer.

### *Parker Glee Club, Lewiston*

The Parker Glee Club of Lewiston, one of the younger men's singing organizations in the State, was composed, originally, of thirty of the best trained men vocalists in Lewiston and Auburn. In 1927 it took part in the contest of New England Glee Clubs at Portland and aroused enthusiasm with their artistic work. Allen H. Winslow was the conductor of the club in 1928 and among its members were:

Dr. Henry Sprince, Herbert A. Gatchell, Erlon M. Dunlap, Olin B. Kemmerer, Warren F. Wardle, Edward F. Deihl, Adelarde P. Roy, Alexander Lemieux, Alphonse W. Cote, Dr. John P. Stanley, George W. Horne, Lionel Marcoux, Lucien D. French, Harold B. Libby, Fred A. Cluff, Albert R. Prince and Julian F. Ellis.

Its officers were:

Elvert E. Parker, President; Dr. Samuel E. Sawyer, Vice President; Charles L. Abbott, Pianist and Secretary; Willis P. Atwood, Treasurer.

### *Lewiston and Auburn Choirs*

Organists in the churches of Lewiston and Auburn have been:

Mary F. Angell, Frank M. Bailey, Grace W. Barker, Mrs. Daniel A. Barrell, Nellie Bartlett, J. O. Belanger, Mavorette E. Blackmer, George A. Bower, Evelyn Brown, Homer C. Bryant, Abbie A. Buckley, Frank L. Callahan, Roscoe Catland, Gladys Chadbourne, Harold E. Channell, Bertha Chase, C. C. Chase, Sadie Clark, Laura Cobb, Helen A. Conant, Mrs. Edith Coolidge, Alphonse W. Cote, Seldon T. Crafts, Isabelle Cummings, Christine W. Currier, Mrs. G. W. Cushing, Leo C. Demack, Margaret Flannagan, Esther Rogers Freeman, George G. Giboin, Mary Gifford, Mrs. Cecilia C. Goss, John Goss, E. W. Hanscom, Mae F. Haskell, Edith H. Hayes, William C. Hodgman, Mrs. Annie M. Jefferson, Lizzie Jones, Mrs. Adelaide McFarland Marston, George E. Merrill, Mrs. George E. Merrill, Lillian Merrill, Ellen M. Moseley, Hazel B. Penley, Arthur N. Pettengill, Mamie Pilotte, Edith F. Prescott, Evangeline Pulsifer, Helen Rackliff, Harry Wilder Ranks, Harriet G. Ridley, Harry E. Rodgers, Mary E. Rowbotham, Dana Rowe, Emile Roy, Henry F. Roy, Fred N. Shackley, Mrs. A. J. Skolfield, Elizabeth Smith, Angie S. Starbird, O. D. Stinchfield, Wilfrid Tremblay, Lisle B. Vanner, Margaret E. Walsh, Laura Webster, Florence Annette Wells, Clara Russell Wheeler, Mrs. Gladys White, Frank T. Wingate, Helen M. Winslow.

Fred N. Shackley and E. W. Hanscom were both composers of church music. Mr. Hanscom was a leading figure in musical circles for half a century, in Auburn, where he was organist at the High Street Congregational Church for twenty-five of these years. Mr. Shackley, who studied with Homer Norris, was, for some time, organist of the Church of the Ascension of Boston. Leo C. Demack was for a considerable period organist at St. Peter's Episcopal Church, Beverly, Massachusetts.

Brief accounts of a number of these organists, who were living in 1927, some of whom have played in the churches of Auburn and Lewiston for more than twenty-five years, will be found in another part of this volume.

Among those who have been prominent in the Lewiston and Auburn choirs were:

Mamie Atchison, R. E. Atwood, W. P. Atwood, Lillian Bearce, William Bennett, Mrs. Bessie Bewley, Mrs. Louise Bitter, Exilia Blouin, L. T. Chabot, Benjamin Chandler, Lottie F. Clark, Fred Clough, W. H. Cook, Mrs. Martha Lufkin Coombs, Mrs. Alice C. Crafts, Annie Curran, Jennie M. Danforth, Francena Day, Mrs. D. A. Doyle, George Drake, Elizabeth R. Dunn, Mrs. Grace C. Ellis, Mrs. Susie Jewett Folsam, Mrs. Eva Foster, A. W. Fowles, Mark A. Gatchell, L. N. Gendreau, Edwin L. Goss, George Goss, Charles Greenleaf, Fannie Hersey, Emily Hill, Ada Holding, George W. Horne, Lilla Howard, G. Allen Howe, Ralph Thurston Howe, G. Edlon Jones, Oscar W. Jones, Flavel R. Jordan, A. L. Kavanaugh, Lucy Lane, Mrs. Charles A. Litchfield, Mildred Litchfield, Mrs. Minnie Goss Litchfield, W. L. Lothrop, Mrs. Grace McKenney, Mrs. Maud Teel McMurray, Ida Metcalf,

Mrs. Bertha K. Miller, Carrie E. Miller, Harriette A. Moody, Mrs. Maud Morey, N. L. Mower, Mrs. Florence Campbell Nevens, Willard A. Noyes, E. E. Parker, G. L. Parker, Mary Pottle, A. R. Prince, John L. Reade, G. M. Robinson, John Rowbotham, Dana W. Rowe, Mrs. Henry F. Roy, Lincoln Roys, Eleanor P. Sands, J. N. Sancoucey, E. F. Scruton, Mrs. E. F. Scruton, Mrs. Emily Hill Shackford, Mrs. Helen Nash Sleeper, Louis E. Smith, Dr. J. P. Stanley, Mabel Starbird, Thomas Steele, William B. Stevens, Mrs. Guy Spear, Mrs. E. S. Stackpole, Mrs. I. E. Sylvester, H. E. Teel, Winnie Thompson, Mrs. Gladys Rogers Walker, Margaret E. Walsh, Reginald Ware, Helen Watson, Fred. J. Whitcher, E. A. Willard, H. E. Winslow, Ralph Winslow, Minnie Wyman.

### *Harmony Club, Lincoln*

The Harmony Club of Lincoln was organized December 22, 1922. As stated in the by-laws "the object of the club shall be to foster and promote music and musical interest in the community."

Its first officers were:

President, Mrs. Paul Bray; Vice President, Mary Buzzell; Recording Secretary, Millicent Larrabee; Corresponding Secretary, Mrs. Joseph Thomas; Treasurer, Helen Linton.

Following were the officers of the Harmony Club of Lincoln in 1928:

President, Mrs. Glenroy Brown; Vice President, Mrs. Ella Burr; Recording Secretary, Mrs. Madeline Aldrich; Corresponding Secretary, Mrs. Mildred McKenzie; Treasurer, Mrs. Margaret Osborne.

Active members in 1928 were:

Mrs. Mildred Annis, Mrs. Madeline Aldrich, Mrs. Glenroy Brown, Mrs. Ella Burr, Mary Buzzell, Norma Buzzell, Mrs. Adella Clay, Mrs. Bessie Deering, Mrs. Mina Goodwin, Mrs. Ruth King, Mrs. Mildred McKenzie, Donna Nelson, Mrs. Hortense Noel, Mrs. Margaret Osborne, Mrs. Mabel Robbins, Elaine Rossnagel, Jessie Smith, Mrs. Dorothy Stevens, Dorothy Turner, Mrs. Mona Weatherbee. Honorary member, Mrs. Lucile Libby.

Instrumentation of the Harmony Club Orchestra was:

*First Violin* — Mrs. Glenroy Brown; *Second Violins* — Mary Buzzell, Jessie Smith; *Mandolins* — Norma Buzzell, Mrs. Mina Goodwin; *Accompanists* — Mrs. Margaret Osborne, Mrs. Mabel Robbins.

Past presidents have been:

Mrs. Irene Bray, Mary Buzzell, Mrs. Mabel Porter, Mrs. Glenroy Brown.

### *Philharmonic Club, Millinocket*

The Philharmonic Club of Millinocket was organized in January, 1920. Its first officers were President, Mrs. F. Allison Currier; Vice President, Mrs. Jennie Walker; Secretary, Mrs. Grace Monahan; Treasurer, Mrs. Mary Frost, and its objects were to promote musical culture by the study of noted composers and the rendering of their musical works.

Following have been the presidents of the Philharmonic Club since its beginning:

Mrs. F. Allison Currier, 1920-21; Mrs. Jennie McKay Walker, 1921-22; Mrs. Louise F. Jackson, 1922-23; Mrs. Mae Weeks Hinton, 1923-24; Mrs. Thora Giorloff Stanwood, 1924-25; Mrs. Annie Jones MacKay, 1925-26; Mrs. Margaret Mitchell MacMullen, 1926-27.

The members of the society in 1928 were:

Margaret Booker, Mrs. Laura M. Bruce, M. Rosamond Burr, Mrs. Alice H. Campbell, Marion L. Conant, Mrs. Emma G. Corrigan, Mrs. Josepha V. Evans, Mrs. Mary B. Frost, Mrs. Ellie M. Gonya, Mrs. Helen A. Hathaway, Mrs. Mae W. Hinton, Mrs. Glenda R. Hoy, Mrs. Louise F. Jackson, Mrs. Gertrude H. Jenkins, Mrs. Annie J. MacKay, Mrs. Margaret M. MacMullen, R. Ella McGrath, Mrs. Nora C. Ripley, Mrs. Thora G. Stanwood, Mrs. Margaret A. Stone, Mrs. Ida M. Thompson, Mrs. Grace L. Trott, Mrs. Jennie M. Walker.

Among former members were:

Ethel Lee, Mrs. Lulu Monty and Mrs. Mollie Rowe.

The officers in 1928 were President, Mrs. Alice Campbell; Vice President, Mrs. Grace Trott; Secretary, Mrs. Josepha Evans; Treasurer, Mrs. Glenda Hoy.

### *Clef Club, Presque Isle*

The primary object for which the Clef Club of Presque Isle, Maine, was organized (January 11, 1923) was for the promotion of intensive study of music among its members and the furtherance of musical activity in the community.

Its first officers were:

President, Elizabeth Haynes (Mrs. Harold Sands); Vice President, Mrs. Ira B. Hull; Secretary-Treasurer, Mrs. Storer Boone.

In 1924 the study course prescribed by the National Federation of Music Clubs was begun and was continued during the four years following.

Soon after the organization of the Clef Club, through its efforts, the Lyric Club of Caribou and the Nordica Club of Fort Fairfield were organized, with the design to hold music festivals, which should be to Aroostook County what the Portland and Bangor Festivals have been to the State. In June, 1925, the ambition of the combined clubs was realized and the first festival was held at Littleton, Maine, under the direction of Dr. William R. Chapman. In this festival the music clubs of Houlton, Fort Fairfield, Caribou and Presque Isle participated. Since 1925 the festival has been an annual event and new clubs have been added to the chorus. These festivals have not only brought to Aroostook County some of the finest artists in America, but they have been the means of attracting a strong chorus and of furnishing an incentive for the development of boys' bands throughout the county. The Clef Club is a member of both the state and national federations of music clubs.

The officers of the Clef Club of Presque Isle for the season of 1927-1928 were:

President, Mrs. Zoe Lenfest; Vice President, Mrs. Margaret Stevens; Secretary, Augusta Kalloch; Treasurer, Mildred Colwell;

and other members in this year were:

Virginia Ames, Mrs. Alyre J. Arsenault, Mrs. Storer Boone, Mildred Colwell, Mrs. Sidney Cook, Mrs. Roy Craig, Mrs. Lindley Dobson, Mrs. Wilmot Dow, Mrs. Fred Drew, Ida Folsam, Marjorie Hanson, Miriam Hayward, Mrs. Lawrence Hedrich, Augusta Kalloch, Alice Kimball, Mrs. George P. Larrabee, Mrs. I. R. Lenfest, Mrs. E. W. Loane, Mrs. Philip Magill, Mrs.

MRS. HAROLD SANDS (ELIZABETH HAYNES), FIRST PRESIDENT OF THE CLEF CLUB OF PRESQUE ISLE (1923). PHOTO BY CHIDNOFF, NEW YORK.

George Margison, Mrs. Malcolm McIntire, Mrs. Perley Mitchell, Mrs. S. E. Preble, Lydia Ryan, Mrs. Harold Sands, Mrs. Earl Schoolcraft, Lydia Smith, Mrs. F. P. Stevens, Mrs. John Stevens, Mrs. E. I. Waddell, Marjorie Waddell and Mrs. John Willett;

and the honorary members were:

Mrs. E. W. Fernald, Mrs. H. B. Forbes, Mrs. Belford Kellam, Lucinda Marston, Mrs. A. C. Perry and Mrs. D. A. Stevens.

### *Wight Philharmonic Club, Rockland*

In the beginning of the year 1893 an antiquarian concert was arranged by an entertainment committee of the Y. M. C. A. of Rockland in an endeavor to cancel an indebtedness of that organization. Those who participated, believing that both profit and enjoyment could be had from continuing a chorus of this nature, decided to make it a permanent organization.

From this sprang the Wight Philharmonic Club which at first was

known by the more abbreviated title, the Philharmonic Club, and which was organized as a going society in February, 1893. James Wight was its conductor and Mrs. Wight was pianist.

The society was among the first to join the Maine Festival Chorus, but though in its first year the club united with the Bangor Chorus for the Festival, because of the fact that that city was less easily accessible, its members afterwards sang at the Portland concerts. Besides its work with the annual festival the Wight Philharmonic Club has given a number of concerts on its own account, all of which have been of high order.

James Wight, the founder and director of the Wight Philharmonic Club, was born in Lowell, Mass., in 1830. He inherited a very strong love for music. He joined the Lowell brass band at twenty years of age. When twenty-two he led a band in Auburn and soon after organized Wight's Band in Lewiston. In 1860 he went to Rockland to become leader of the Rockland Band. He rehearsed the singers of the Knox and Lincoln Musical Association for the Peace Jubilee. Mr. Wight was choir director of the Congregational Church, Rockland, for twenty-five years, conductor of the Rockland Choral Association and for more than twenty years conducted the Wight Philharmonic Club in Rockland. He composed a number of band marches among which were "Our Guiding Star," "Twentieth Century March" and the "Festival March." He died in New York City in May, 1924.

The choir of the Congregational Church in Rockland, the members of which were Mary F. Fuller, soprano; Julia Spear, alto; James Wight, tenor; and E. A. Burpee, bass; with Carrie Burpee as organist, was in existence for the longest period of time of any choir in Knox County. Mrs. Wight succeeded Miss Burpee at the organ and on the retirement of Mr. Burpee, George Torrey became the bass and sang in the choir until it disbanded. Clara Furbish followed Miss Fuller in the soprano part, and the choir, with these singers, acquired a reputation that spread beyond the confines of the county.

Among the best known teachers that Rockland has had were Mary Bird, who afterwards became Mrs. Charles D. Wood of Vancouver, Washington; Florence Starr, who married James D. Ronimus of Brookline; Mary Ella Morse (Mrs. Thomas H. Potter) of Denver, Colorado; Frederick R. Sweetser, who came from Searsport; A. T. Crockett, a native of Rockland, who taught violin, piano and organ; Mrs. Louise Furbish; Mrs. James Wight, née Emma Burpee; Mrs. Carrie Burpee Shaw; Mrs. Maria Tibbetts Bird.

The Burpee and Shaw families have furnished church choirs, clubs and all the leading musical organizations in Rockland with some of their most valued members.

Among the names of those who have sung in the Methodist Church, Rockland, at different times were:

N. A. Burpee and Mrs. Burpee, Florence Starr, Simeon Partridge, Dean Stabler, George Hopkins, Converse Collins, Chandler Tibbetts, C. C. Chandler, Horace Perry, Dr. H. C. Evans and Mrs. Evans, Aaron Howes, Oscar Kalloch and Mrs. Kalloch, Albert Smith, Mrs. Rose Gould, Mrs. M. E. Thurlow, Aldana Crocker, Marie and Helen Johnson, Judith Ulmer and her sister, Mrs. Achorn, Mrs. William Farrow, Mrs. Esther B. Carleton, Belle Raymond, Mrs. Samuel Veazie, Edna Hall; while among the organists of this church have been Mrs. James Wight, Mrs. Carrie Burpee Shaw, Mary Ella Morse Potter and Mrs. Mary B. Littlehale.

### *Rubinstein Club, Rockland*

In the year following that in which the Orpheus Club was organized, Hel-

en Fletcher, a western girl, who had received excellent musical instruction in her home town, arrived in Rockland for an extended visit. While there, she organized a woman's club for the study of vocal music. Her work was very successful and her pupils, together with those of Prof. Frederick R. Sweetser, gave many recitals. This club was known for a time as the Fletcher Club. After the departure of Miss Fletcher and Professor Sweetser for broader fields, it was decided to make a new start, and in the fall of 1882 the old club, reinforced by new members, was re-organized, by-laws were made and adopted, the name of the club was changed to the Rubinstein Club, and Mrs. F. E. Hitchcock was elected its first President.

At first the place of meeting was at the homes of members, but, when the membership became so large that but few private residences could accommodate the company, the meetings were held, during different seasons, at the Thorndike Hotel and at various halls.

The charter members of the Rubinstein Club were:

Mrs. Maria T. Bird, Mrs. Lillian S. Coping, Mrs. Cora Farwell, Mrs. Ella P. Grimes, Mrs. Emily C. Hitchcock, Mrs. Rosa W. Littlefield, Mrs. Ada B. Mills, Mrs. Lillian B. Mortland, Mrs. Annie B. Perry, Mrs. Carrie B. Shaw, Mrs. Clara L. Spear, Nancy T. Sleeper and Mrs. Emma E. Wight.

For a number of years the Rubinstein Club sang under the leadership of Mrs. Louise Furbish, a women of exquisite taste of whom it was said that, "She gave generously of her very best. Each member was a personal friend, and her cherished dream was that the Club should reach great musical heights, each year surpassing the last. So long as the Club remains in existence so long will her memory remain a choice part of our inheritance."

MRS. DORA JAMESON BIRD, PAST PRESIDENT OF THE RUBINSTEIN CLUB OF ROCKLAND, AND HER DAUGHTER, NETTIE EVELYN (FROST), WHO FOUNDED THE HARMONY CLUB OF ROCKLAND, 1906. PHOTO BY HANSON, ROCKLAND, MADE AT ABOUT THAT TIME.

Many ladies from Thomaston and Camden became members of the club, which throughout its existence has given special attention to choral work and has come to be one of the most flourishing in the State.

The presidents in succession have been:

Mrs. Emily C. Hitchcock, Mrs. Louise Furbish, Mrs. Agnes M. Pooler, Mrs. Lillian B. Mortland, Mrs. Dora F. Bird, Mrs. Kathleen S. Fuller, Mrs. Emily C. Hitchcock, Mrs. Grace Armstrong, Mrs. Helen L. Carr, Mrs. Leila B. French, Mrs. Maud S. Smith, Mrs. Myrtie B. Judkins, Mrs. Ada J. Blackington, Mrs. Emily W. Stevens, Mrs. Margaret G. Ruggles, Mrs. Lillian S. Copping, Mrs. Maryon W. Benner and Mrs. Faith G. Berry.

The officers of the Rubinstein Club for 1927-28 were:

President, Mrs. Faith G. Berry; Vice President, Mrs. Lorita K. Bicknell; Secretary, Mabel

F. Lamb; Treasurer, Mrs. Emily W. Stevens; Choral Directors, Mrs. Faith G. Berry, Mrs. Maryon W. Benner, Margaret G. Ruggles; Accompanist, Mrs. Nettie B. Averill; Executive Board, Lillian Sprague Copping, Gladys St. Clair Morgan, Elizabeth Donahue, Caro Littlefield and Dora Bird.

Active members in this season included:

Mrs. Nettie B. Averill, Mrs. Zulietta S. Ames, Mrs. Faith G. Berry, Mrs. Maryon W. Benner, Mrs. Lorita K. Bicknell, Mrs. Dora Jameson Bird, Celia Brault, Mrs. Edna T. Browne, Mabelle S. Brown, Mrs. Rachel S. Browne, Adelaide F. Cross, Elizabeth Donahue, Alice Erskine, Mrs. Ruth Ellingwood, Mrs. Kathleen Fuller, Alcada Hall, Elsa Hayden, Mrs. Ethel Hayden, Mabel Holbrook, Mrs. Joyce Jones, Elizabeth Knight, Mabel F. Lamb, Bertha Luce, Mrs. Kathleen Marston, Mrs. Gladys St. Clair Morgan, Mrs. Carleen B. Nutt, Mrs. Kathleen S. O'Hara, Mrs. Gertrude S. Parker, Beulah Rokes, Margaret G. Ruggles, Mrs. Hattie C. Snow, Margaret G. Stahl, Mrs. Emily W. Stevens, Mrs. Lydia T. Storer, Ruth Thomas, Mrs. Katherine F. Veazie and Mrs. Helen P. A. Wentworth.

Among others who have been members were:

Reta Calderwood, Mrs. Mae W. Cushing, Mrs. Damie R. Gardner, Margaret C. Harrington, Marion Knowlton, Mrs. Edith C. Pitcher, Mrs. Ruth E. Sanborn.

At the 1928 annual meeting of the Rubinstein Club the following officers were elected for the year 1928-29:

President, Mrs. Vivian Hewett; Vice President, Mrs. Faith G. Berry; Secretary, Mrs. Gladys S. Morgan; Treasurer, Mrs. Emily Stevens; Executive Board, Mrs. Lillian S. Copping, Mrs. Dora Bird, Mrs. Lorita Bicknell, Caroline Littlefield, Mrs. Maryon Benner, Mabel F. Lamb; Director, Mrs. Faith G. Berry; Accompanist, Mrs. Nettie Averill.

### *Harmony Club, Rockland*

The Harmony Club of Rockland was formed in 1906 by Nettie Evelyn Bird, assisted by her mother, Mrs. Dora Jameson Bird, from a group of girls, then between the ages of twelve and fifteen years.

The first officers were President, Nettie Bird, and Vice President, Evelyn Snow, and its charter members were:

Ruth Blackington, Dorothy Bird, Madeline Burrows, Helen Cooper, Rose Davis, Loreta Kenneston, Margaret Mayo, Marion Perry, Geneva Rose, Winnie Simmons, Katherine Spear, Helen Sullivan and Emily Webb.

The Harmony Club was organized to serve as an incentive to the study of music and present a musical program at its bi-weekly meetings. Since its beginning it has taken a prominent part in the social and musical activities of Rockland and has served as a preparatory club from which many have been chosen for membership in the Rubinstein Club.

Among past members who came to be engaged in musical occupations or have become prominent in music in other cities have been Mrs. Ogarita Rose Rugg, soprano; Mrs. Helen Cooper Lord, composer and pianist; Mrs. Dorothy Bird George, a graduate of the New England Conservatory and prominent in church and concert work in Massachusetts; and Nettie Bird Frost, the founder of the club, who came to make her home in Lisbon, N. H.

In 1928 the Harmony Club, which has become an active federated club, had a membership of thirty-three and its officers were:

President, Alcada Hall; Vice President, Winifred Coughlin; Secretary, Helen Feeney; Treasurer, Esther Fernald.

In this year its active members were:

Mary Bird, Helen Bird, Mabel Brown, Lorita Bicknell, Winifred Coughlin, Katherine Creighton, Mildred Demmons, Leah Davis, Ellen Fernald, Esther Fernald, Helen Feeney, Alcada Hall, Margaret Johnson, Lillian Joyce, Alberta Knight, Elizabeth Knight, Alena Knight, Ruth Koster, Ruth Lawrence, Madeline Lawrence, Kathleen Marston, Carleen Nutt, Vora Nye, Mary Pratt, Lucy Rankin, Beulah Rokes, Natalie Snow, Esther Stevenson, Clara Thomas, Virginia Winchenbaugh.

In 1926 a Junior Harmony Club,

sponsored by the Senior Club, was formed. The officers of the Junior Club were:

President, Thelma Blackington; Vice President, John Moulaison; Secretary, Virginia Richardson; Recording Secretary, Hugh Benner; Treasurer, Margaret Thomas; Directors from the Harmony Club, history, Mrs. Lucy Rankin, program, Mrs. Leola Noyes.

### *Beethoven Club, Rockland*

The Beethoven Club of Rockland, which existed about 1899 to 1903, had a membership of eight women, all of whom were lovers of Beethoven's music. Mrs. Maria T. Bird was the founder and its first President and Mrs. Maude Simpson its Secretary-Treasurer.

Musical matinees were arranged by its members, from the proceeds of which a fine sepia portrait of Beethoven was secured and hung in the Rockland Public Library and textbooks of considerable value were purchased for the musical department of the library. These were the charter members of the Beethoven Club of Rockand:

Mrs. Maria Tibbetts Bird, President; Harriet M. Bird, Alice C. Erskine, Mabel Holbrook, Lillian Fales, Mrs. Dora F. Bird, Mrs. Maud Simpson Smith and Mrs. Caroline Blood (Reed).

### *Sanford Men's Singing Club*

The Sanford Men's Singing Club of Sanford, Maine, was organized March 16, 1919. Its first officers were: President, John Greenwood; Vice President, Joseph Leckenby; Secretary-Treasurer, Clyde L. Reed.

Frank L. Rankin of Portland was the conductor of the club from its organization. Among its past Presidents have been John Greenwood, F. Everett Nutter and William M. Gray.

This club was one of the two Maine Men's Singing Clubs that participated in the competition of Glee Clubs at Quincy, Mass., in April, 1926.

Among those who have been members of the Sanford Men's Singing Club were:

William S. Nutter, John Wilkenson, William Gray, Daniel Greenwood Jos. L. Guielmette and William Heffernan, *First Tenors;* Alfred Roussin, Herbert Barraclough, Samuel Briggs, Rowland Morgan, Kenneth Wiley, Earl Glidden and Homer Barraclough, *Second Tenors;* George Heaton, John Wright, F. Everett Nutter, Cleophas Roussin, Odelon Roussin, Fred J. Darvill, Dr. Louis P. Desjardiens and Dr. Joseph Brown, *First Basses;* Fred. Russell, Fred. Roberts, Russell Goodall, Horace Eaton, George Hill, Herbert Colby and Walter E. Nutter, *Second Basses.*

The officers in 1926 were William Gray, President; John Wright, Treasurer; Walter E. Nutter, Secretary; Frank L. Rankin, Conductor.

### *Euterpean Club, South Paris*

The Euterpean Club of South Paris was organized October 29, 1906. The first officers were President, Mrs. Cora Briggs; Secretary, Mrs. Edith Wheeler; Treasurer, Mrs. Stella Burnham.

Following were the officers of the Euterpean Club of South Paris in 1928:

President, Mrs. Edith Wheeler; Secretary, Mrs. Elsie Fleming; Treasurer, Mrs. Clara Mosher; Librarian, Mrs. Madge Gray.

Other members in 1928 were:

Mrs. Agnes Morton, Mrs. Josie Tetley, Mrs. Nellie Brickett, Mrs. Laura Shaw, Mrs. Stella Burnham, Mrs. Grace Fogg, Mrs. Bertha Abbott, Laura Brooks, Mrs. Bertha Clifford, Mrs. Helen Clifford, Mrs. Ruth Conant, Mrs. Beryl Farnham, Ruth Graves, Nellie Jackson, Mrs. Ida Neal, Mrs. Agnes Perkins, Mrs. Eva Titus, Emma West, Mrs. Bernice Wilson.

Other members have been:

Mrs. Elsie Barnes, Mrs. Laura Burke, Mrs. Gladys Davis, Mrs. Grace Dean Robinson, Mrs. Irma Fuller, Mrs. Anna Jacobs, Evelyn Wight, Mrs. Alta Wood.

These have served as presidents of the Euterpean Club from 1906 to 1927:

Mrs. Cora Briggs, Mrs. Madge Gray, Mrs. Edith Wheeler, Mrs. Nellie Brickett, Mrs. Agnes Morton, Mrs. Virgie Wilson, Mrs. Stella Burnham, Mrs. Harriet Barnes, Mrs. Luella Smiley, Hattie Leach, Nellie Jackson, Mrs. Ida Briggs, Mrs. Geneva Barrows, Grace Thayer,

Ruth Graves, Mrs. Clara Mosher, Mrs. Eva Titus, Mrs. Bernice Wilson and Mrs. Edith Wheeler.

### *Somerset Choral Society*

The Somerset Choral Society was organized at Skowhegan, September 30, 1896, as a unit of the Maine Festival Chorus. The first officers were:

President, Harry F. Kimball; Vice President, Mrs. Ella C. Pooler; Secretary, Elizabeth A. Webb; Treasurer, Walter F. Robbins.

### *Staff Club, Washburn*

The Staff Club of Washburn was organized December 15, 1925, "To promote music in the community; to study music and to help promote a general interest in music."

Its officers in 1928 were:

President, Evelyn T. Beck; First Vice President, Violet Farrar; Second Vice President, Ethel Lancaster; Secretary, Marcella Gibson; Treasurer, Annie Durepo; Director, Flora Woodworth; Pianist, Carrie Adams;

and its members included:

Carrie Adams, Evelyn T. Beck, Eva Cheney, Marion Duncan, Annie Durepo, Violet Farrar, Ida Frank, Marcella Gibson, Ethel Lancaster, Emma Rediker, Mildred Sanders, Mary Umphrey, Mae Wight, Flora Woodworth.

Former members have been:

Mrs. Floyd Christopher, Mrs. Margaret Crouse, Mrs. Bessie Duncan, Mrs. Victoria Wilder.

### *Cecilia Club, Waterville*

The Cecilia Club of Waterville owed its existence to the persistent labors of Mrs. George F. Davies and Mrs. Frank B. Hubbard, who with seventeen others organized the society on October 15, 1896. The officers elected were:

W. C. Philbrook, President; Elwood T. Wyman, Vice President; Mrs. George F. Davies, Secretary and Treasurer; Mrs. Frank B. Hubbard, Ella Downer, Susie Fogarty, Mrs. J. H. Knox and Mrs. George A. Kennison, Directors.

The club was small and heroic labors devolved upon its officers, yet such was its success that after joining the Maine Festival Chorus in January, 1897, by careful training under Prof. George Pratt Maxim, it developed into a full chorus of eighty voices which gave two concerts and sang at the Bangor Festival in the fall of that year. Prof. Carlton B. Stetson served the club as president from 1898 until 1902.

Mrs. Hascall S. Hall (then Nellie Webber) was the first pianist. After her removal from the city Mrs. Franklin W. Johnson was elected and she gave three years of work.

Mr. Maxim, who successfully conducted the Cecilia Club for three seasons, was succeeded by Llewellyn B. Cain and later by Dr. Latham True of Portland.

The Cecilia Club gave its services to a number of patriotic endeavors and its singing was one of the features of the Waterville Centennial Celebration. A great deal of strength was contributed to the club by its Fairfield members.

Its officers in 1902 were:

President, H. D. Bates; Vice President, Franklin W. Johnson; Secretary, Joseph T. Murray of Fairfield; Treasurer, Blanche Smith (afterwards Mrs. Frank W. Alden); Conductor, Dr. Latham True; Pianist, Mrs. Franklin W. Johnson; Directors, Mrs. Frank B. Hubbard, Ella Downer, Mrs. George F. Davies, Elizabeth Connor of Fairfield and Mrs. Edbert Kelley of Fairfield.

For some time after 1902 H. L. Tappan was President; Cecil M. Daggett, Conductor; H. B. Black, Treasurer.

The Cecilia Club held a high place in the esteem of the people of the State. The officers of the club in 1922 were:

President, Mrs. F. E. Boothby; Vice President, Rev. C. F. Robinson; Secretary, Mrs. Florence P. Libby; Treasurer, Mrs. E. M. Jepson; Conductor, Harrison A. Smith; Pianist, Mrs. H. A. Smith.

### *Waterville Symphony Orchestra*

The Waterville Symphony Orchestra was organized in 1919 by Max G. Cimbollek who has been its conductor since its beginning. It was the second symphony orchestra to be organized in the State, and its membership has always been composed largely of boys and girls of high school age.

Following was the personnel and instrumentation of the Waterville Symphony Orchestra in 1928:

Max Cimbollek, Conductor; Cecile LeGendre, Concert Master; *Violins* — Ellen Soule, Francis Gray, George Coughlin, Arthur Wein, Kenneth Proctor, Rita D'Nardi, Jamil Baraket, Arthur Ouilette, Helen Brown, Roland Rancourt, Dana Morin, Phylis Glazier, Felix Gondella, Lucile Blanchard, Bernadine Libby, Corrine Langlois, Irene Perreault, Cecil Daggett, Jr.; *Violoncellos* — Edith Langlois, Liane Rancourt, Barbara Johnson, Marion Lewis, Lucia Perreault; *Viola* — Leonard Helie; *Cornets* — Beth Haines, Richard Johnson; *Trombones* — Henry McCracken, Hallett Foster, Harold Smith; *Percussion* — Robert Brann; assisted by George Pullen, *Bass;* Roland Lavelle, *Clarinet;* Bertha Arnold, *Pianist.*

### *Westbrook Choral Union*

The Westbrook Choral Union was formed during the winter of 1921-22 by Prof. Henry Litchfield, then of Portland, and gave one concert with a chorus of fifty voices, immediately after which its director went west, since when this society, which held out much promise, musically, has ceased to exist.

### *Chopin Club, Westbrook*

The Chopin Club of Westbrook, the object of which was announced to be the mutual improvement of its members in music, was organized June 24, 1919.

Its first officers were:

Mabel Foster, President; Vera Davison, Vice President; Helen Knight, Secretary-Treasurer.

The officers in 1928 were as follows:

Mildred Burnham, President; Hazel Wyer, Vice President; Gladys Wyer, Recording Secretary; Myrtle Burnham, Corresponding Secretary; Mrs. Marcia Goff, Treasurer; Mrs. Marion Theis, Musical Director; Lena Phillips, Librarian;

and its charter members were:

Grace Carll, Vera Davison, Madeline Hunt, Mabel Foster, Helen Hamilton, Helen Knight, Esther Knowlton, Susie Wentworth, Edith Haskell, Ellie Hawes, Annie Crague, Mrs. Marion Theis, Mrs. Alice Cousins, Mrs. Helen Colburn.

The members, in 1928, included:

Edna Blanchard, Josephine Briggs, Mrs. Effie Brown, Mildred Burnham, Myrtle Burnham, Mrs. Hope Cook, Mrs. Alice Cousins, Myrle Elwell, Mabel Foster, Mrs. Marcia Goff, Edith Haskell, Ellie Hawes, Mrs. Ina Hawkes, Veronica Hebert, Marion Kelly, Mrs. Grace MacPherson, Mrs. Esther Mitchell, Mrs. Dorothy Moore, Mrs. Tena Mullen, Lena Phillips, Vera Stevenson, Winona Taylor, Mrs. Marion Theis, Kathleen Vallee, Mrs. Lauretta Welch, Mrs. Helen Williams, Gladys Wyer, Hazel Wyer.

Every year from the date of its organization the club gave a recital at one of the churches of the city when a cantata directed by Mrs. Marion Wentworth Theis was presented. These have been attended each year by music lovers from Portland and other towns.

### *Belfast Philharmonic Association*

Another musical organization which flourished in the early part of this period was the Belfast Philharmonic Association. In 1915 its members put on the opera "Mikado," at the Colonial Theatre and among those who had leading roles were:

Charles F. Hammons, Arthur N. Johnson, Ralph I. Morse, Elbridge S. Pitcher, Seldon Hammons, Mrs. Hazel Shaw Bowker, Katherine Brier, Carolyn Hatch and Mrs. C. W. Wescott.

### *Blue Hill Choral Society*

Some of the smaller towns in Maine have made excellent progress in music. A musical organization that featured works of classical composers in this period was the Blue Hill Choral Society. Its officers in 1913 were:

President, Mrs. Eliza Herrick; Vice President, Mrs. Gertrude Stover; Secretary, Josie Snow; Treasurer, Fannie Stover; Pianist, Mrs. Florence Fullerton; Conductor, Mrs. Abby Stover.

Among the music clubs that dated their beginnings in the year 1928 were the Schubert Club of Kennebunk, the Ethelbert Nevin Club of Springvale and the Fremstad Club of Bridgton.

### *Schubert Club, Kennebunk*

The Schubert Club of Kennebunk was organized January 25, 1928. Its first officers were:

President, Mrs. Bessie M. Waterhouse; Vice President, Mrs. Frances M. Goodnow; Secretary-Treasurer, Mrs. Maud B. Wallace;

and its charter members included:

Mary H. Bennett, Mrs. Alice S. Chamberlain, Elizabeth Day, Mrs. Mary C. Day, Mrs. Frances M. Goodnow, Edna C. Harmon, Mrs. Grace P. Smith, Mrs. Maud B. Wallace, Mrs. Bessie M. Waterhouse and B. Elizabeth Williams.

Other members who have joined since its organization are, Margaret Boothby and Helen E. Bakeman.

The Schubert Club was organized for the purpose of stimulating and developing a larger and more universal interest in good music both among the club members and in the community.

### *Ethelbert Nevin Club, Springvale*

The officers of the Ethelbert Nevin Club of Springvale, organized in January, 1928, were:

President, Agnes L. Skillin; Vice President, Mae C. Head; Corresponding Secretary, Susan Frost; Recording Secretary and Treasurer, Ruby G. Lowe.

Following were the charter members:

Mrs. Emma Baldwin, Mrs. Helen Brown, Vena Buzzell, Grace A. Dow, Mrs. Lucy Hammond, Mrs. Mae C. Head, Annie Hollinrake, Edna Jewell, Gertrude Jewell, Blanche LaBlanc, Mrs. Ruby Lowe, Mrs. Emma Mitchell, Mrs. Eva M. Morrill, Elsie Newton, Mrs. A. C. Nickerson, Mrs. Marion Ogden, Mrs. Leora H. Osborne, Sarah A. Packard, Mrs. Anita C. Richmond, Mrs. C. P. Richmond, Mrs. Pauline B. Rowe, Mrs. Vernie B. Skillin, Agnes L. Skillin, Florence Smith, Eva E. Stanfield, Mrs. Cleo J. Thompson.

### *The Fremstad Music Club, Bridgton*

The Fremstad Music Club, named in honor of Olive Fremstad, was organized in 1928 "to develope the musical talent of Bridgton and to promote musical appreciation and coöperation among its members and good fellowship among the people of the town."

The first officers chosen were:

President, Mrs. Willis E. Ingalls; Vice President, Mrs. H. A. Shorey, Jr.; Secretary, Mrs. Lawrence Dunn; Treasurer, Margaret Hill.

The charter members were:

Laura Baker, Claire Barker, Mrs. Rosa Burnham, Mrs. Philip Butterfield, Mrs. Edna Cabot, Mrs. Eugene Chaplin, Mrs. Allen Clark, Blanche Cole, Mrs. Herbert Cole, Stella Cole, Mrs. Herman Cook, Mrs. Frank Davis, Frances Davis, Mrs. Clara Dow, Mrs. Florence Dunn, Mrs. Vera Farnham, Margaret Hill, Mrs. Alice Ingalls, Ada Keene, Mrs. Alfred Keene, Gladys Lewis, Marion Lewis, Mrs. Mildred Littlefield, Mrs. Ada March, Mrs. Mary March, Mrs. Susie Mack, Mrs. Alice Morrison, Mrs. R. M. Moxcey, Jessie Murphy, Mrs. Charlotte Norton, Mrs. Florence Oberg, Mrs. Winifred Plummer, Mrs. Grace Richardson, Mrs. William Richmond, Mrs. Helen Shorey, Della Staley, Mrs. La Vanche Staley, Mrs. Dora Staley, Mrs. Louis Talcott, Muriel Thomas, Mrs. Georgia Webb, Mrs. Ruth Wells, Gertrude Whitcombe.

### *Choral Art Society of Portland*

The Choral Art Society of Portland, whose active membership was composed wholly of members of church choirs and soloists of the city, was organized in 1904. During the eleven years of its life it gave a concert of sacred music each season at St. Luke's Cathedral and one of secular music, first in Kotzschmar Hall and later in other halls in Portland. Its first officers were:

President — Harry F. Merrill; Vice President — Frank H. Pierce; Corresponding Secretary — Henrietta D. Rice; Recording Secretary—Charles E. Wyer; Treasurer — Herbert W. Barnard; Directors — Mrs. Fred H. Palmer, Mrs. Frank J. Bragdon and Arthur Hyde; Honorary Members — Rev. Robert Codman, D.D., and Hermann Kotzschmar.

Others who became presidents of the Choral Art Society were:

Harry F. Merrill, Charles E. Wyer and David W. Snow.

Its chorus consisting, as it did, of forty voices, selected from among the best to be found at that time in the city, was noted for its beauty of tone and art in execution.

Its conductors were Albert Snow and Arthur Hyde.

### *Maine Federation of Music Clubs*

Through the efforts of the Portland Rossini Club and its President, Julia E. Noyes, the Maine Federation of Music Clubs was organized in 1921. This association, though young in years, has accomplished much for the cause of music. The aim of the Maine Federation is that of the National Association, "A music club in every city, in every county, in every state in the Union, with Junior boys and girls clubs auxiliary."

Among its many objects, in conjunction with the National Federation, it aims to make America the music center of the world, to aid in carrying out a uniform plan for national musical development, and, by adequate preparation, to assist in giving the best musical and artistic training to be found in America to the American student. It also aims to coöperate with the National Federation in all its plans for aiding the Americanization movement by fostering community music; to encourage the development of musical appreciation; to assist in promoting and developing for American musical artists an opportunity equal at least with those of foreign birth, and to coöperate in all ways in making music useful in the civic life of the community.

Through its first State Chairman, Mrs. James Albert McFaul, it began

MRS. JAMES A. MCFAUL, FIRST PRESIDENT OF THE MAINE FEDERATION OF MUSIC CLUBS.

the promotion of musical contests and through the continuance of these it has been successful in bringing prominently before the public young artists of exceptional ability.

One of the purposes of these contests is to attract recognition to the superior ability of American music teachers by bringing their artist pupils into prominence, to inspire and encourage music students to greater effort in artistic achievement, and to give opportunity and publicity to the most talented young musicians of America, and thus aid them in the development of a professional career. These musical contests for young musicians are now looked forward to as an annual event.

The Portland Rossini Club, the Lewiston Philharmonic Club, and the

Kotzschmar Club of Portland are among those which have offered cash prizes for which the young artists have contended.

Among the winners of the State contests have been:

*Voice* — Georgina Shaylor of Falmouth, Harry Box of Old Orchard, Marcia Merrill of Portland, Avis Lamb of South Portland; *Piano* — Helen Bradbury and Muriel Smith both of Portland; *Violin* — Harry Schnecher of Portland.

The General Federation of Women's Clubs and the Maine Federation of Musical Clubs are coöperating to establish a music section in every public library in the United States. Louise H. Armstrong of Portland is Chairman of Library Extension for Maine.

The first officers of the Maine Federation, elected at the time of its organization in 1921, were:

President, Mrs. James A. McFaul of Portland; First Vice President, Mrs. Henry P. Frank of Yarmouth; Second Vice President, Mrs. Thomas G. Donovan of Bangor; Third Vice President, Mrs. Bernard A. Chase of Auburn; Secretary, Bernice M. Preston of Portland; Treasurer, Mrs. George J. Akers of Westbrook; Auditor, June L. Bright of Bangor; Chairman of Contests, Elizabeth M. Litchfield of Lewiston; Executive Committee, Mrs. James A. McFaul, Julia E. Noyes, June L. Bright, Mrs. Henry P. Frank, Bernice M. Preston, Elizabeth M. Litchfield and Mrs. Marion E. Theis.

The officers elected at the annual meeting of the Federation in Portland in 1927 were:

President, Julia E. Noyes, Portland; First Vice President, Mrs. Guy P. Gannett, Cape Elizabeth; Second Vice President, Elizabeth M. Litchfield, Lewiston; Third Vice President, Mrs. C. W. Towers, Houlton; Recording Secretary, Mrs. Ernest Theis, Cumberland Mills; Corresponding Secretary, Mrs. S. S. Thompson, Portland; Treasurer, Mrs. S. Merritt Farnum, Lewiston; Auditor, Clinton W. Graffam, Portland; Directors, Mrs. E. W. Loane, Presque Isle; Mrs. E. F. Berry, Rockland; Mrs. C. T. Burnett, Brunswick; June L. Bright, Bangor.

In the spring of 1928 the major officers were reelected to serve a two-year term. Mrs. Evelyn Badger Carroll, Recording Secretary; Mrs. George F. Gould, Corresponding Secretary; Mrs. S. Merritt Farnum, Treasurer; and Clinton W. Graffam, Auditor, were new officers elected, and new Directors were Mrs. E. W. Locke, Presque Isle; Mrs. E. F. Berry, Rockland; Mrs. C. T. Burnett, Brunswick; Mrs. Ernest Theis, Westbrook; Anna Strickland, Bangor.

The following junior music clubs of the State were represented in the State Federation of Music Clubs in 1928:

Junior Cecilia Club, Augusta, Miriam Best, counselor; William R. Chapman Club, Bangor, Mary Hayford, counselor; Junior Mozart Club, Gorham, Mrs. Charles Boothby, counselor; Junior Annie Louise Cary Club, Gorham, Mrs. Madelyn Cilley, counselor; Junior Mendelssohn Club, Portland, Yvonne Montpelier, counselor; Junior Handel Club, Portland, Yvonne Montpelier, counselor; Junior Beethoven Club, Portland, Yvonne Montpelier, counselor; Junior Marston Club, Portland, Elizabeth Brown, counselor; Vivace Junior Music Club, Portland, Ruth Burke, counselor; Junior Cecilia Club, Portland, Mrs. Anna Carey Bock, counselor; Valerian Club, Portland, Edward Tolan, counselor; Junior Harmony Club, Portland, Bernice Preston, counselor; Schumann Musical Club, Portland, Zilphaetta Butterfield, counselor; Westbrook Seminary Junior Music Club, Portland, Doris Roberts, counselor; Young Ladies' Chorus, Warren Church, Westbrook, Mrs. Marion Theis, counselor; Junior Harmony Club, Rockland, Mrs. Lucy Rankin, counselor; Junior Schubert Club, Alfred, Ocy L. Downs, counselor.

### *Maine Conservatory of Music*

The Maine Conservatory of Music of Portland, Maine, was incorporated in 1920, "to offer instruction in the musical arts and related objects with the right to grant certificates and diplomas for such study." On its staff of instructors in 1928 were Rupert Neily, teacher of singing; Anne Neily, teacher of piano; and Mrs. Bertha L. Nichols, teacher of violin. Scholarships were offered in piano, technique and vocal art to students of extraordinary ability.

Quite a number Maine musicians have left their native State to take up their labors in other fields and some of these were, Melville Warren Chase (born in Minott, 1842), who studied with Schilling and went to live in Michigan; Irving Emerson (born in Bridgton in 1842), who became chorus director and Supervisor of Music in the Hartford Public Schools and was a composer of piano numbers and school singing pieces; Clarence C. Brooks, who sang tenor in the Apollo Male Quartette in Boston; Mrs. Berle Walton Breed, pianist of Skowhegan, who took up her residence in Oakland, California; Ella Flanders of Skowhegan, who graduated from the New England Conservatory of Music and became a member of the faculty there; Harriet Marble, vocalist and pianist, who became a teacher in the Philippines; Walter Gage, pianist and composer, of Skowhegan, who took up his residence in Hollywood, California; Mrs. Joseph E. Green (née Margaret A. Walsh), born in Portland in 1856, a pupil of Dennett, whose voice was heard in the church choirs of Portland until 1880, when she moved to Massachusett where she sang in concert and in the churches until 1895; Henry Dike Sleeper, born in Patten, Maine, 1865, educator, organist and composer, who at the time of his death was head of the Music Department at Smith College; Orlando E. Wardwell, born in Monmouth, 1873, who played the euphonium in Sousa's Band; Edith Bradford, contralto, of Bangor, who toured the country with Francis Wilson's Company in "The Monks of Malabar"; Edith L. Bradford of Calais, concert artist and vocal teacher; Hiram B. Drake of Lewiston, a pupil of Del Papa, who became basso in the Grace Church Choir of New York; Antonia Savage Sawyer (Antonia Sawyer Miner) of Waterville, who became prominent as a concert manager of New York; Winifred Staples, born in Carthage, Maine, who became soprano soloist at St. Mark's Episcopal Church in New York; and Ralph W. Leighton of Skowhegan, who sang in Boston churches.

Rose Tyler, daughter of Joseph and Jennie C. Tyler of Portland, studied at the Damrosch School and the Institute of Musical Art in New York. Her voice was soprano of rarely beautiful quality. When twenty years old she sang at the State Street Church, Portland, continuing there for four years, when she became soloist in one of the New London, Connecticut, churches. From there she went to the Central Congregational Church in Boston for which position she was chosen from a class of fifty applicants. She was one of the first to appear as assisting artist in the Portland Municipal Organ concert course. She married Maynard Bird, financier and banker, and died at Cumberland Foreside on the birth of her daughter. It is written of her that "Her radiant youth and earnestness of purpose were an inspiration to all who came in contact with her."

Mabelle Monaghan, soprano soloist, was born in Ellsworth, Maine. She possessed an unusual voice, but it did not attract people's attention until early in 1895 when she appeared in the title role in "Priscilla," a comic opera, given in her native town by amateurs. She was placed under the instruction of Charles R. Adams of Boston and she later studied with H. Carleton Slack of Boston. Her voice was lyric soprano, clear, pure, of rare flexibility and absolutely true. She sang in concert at Tremont Temple and received much commendation from both the press and the public.

Alice Morrison, the daughter of John

EMILY POOLE BAXTER, ORGANIST TWENTY-TWO YEARS CHURCH OF THE SACRED HEART, PORTLAND.

L. and Ann M. Morrison, was an active member of the Rossini Club and the Portland Ladies' Quartet and for eight years was the contralto of the choir of the First Free Baptist Church in Portland. She was a pupil of Mrs. Jennie King Bragdon and later studied under Myron Whitney of Boston. She died in Los Angeles to which city she had moved four years before.

Adelaide Eudora (Mrs. Frederic E.) Boothby, mezzo soprano, born in Waterville, was the daughter of Charles H. and Vesta (Bailey) Smith. She studied music under Rudolphson of Boston, W. H. Dennett of Portland and Madame Eames (mother of Emma Eames). She was for some time a member of the Universalist Church Choir in Waterville and Augusta and the Congregational Church, Waterville, and she became prominent throughout the State because of her work for the Festival Chorus. In her parlors at the Falmouth Hotel in Portland much of the preliminary work for the Maine Music Festival was done and there the Festival Orchestra was planned and organized.

Emily Poole Baxter (1874-1921), daughter of James Phinney and Mehetabel Cummings Proctor Baxter, who was organist and musical director at the church of the Sacred Heart, Portland, from 1899 to 1921, was born in Gorham, Maine, and was educated in the public schools and then at the Bellows Private School of Portland and Wellesley College, from which she graduated in 1897, with the degree of A.B.

Miss Baxter studied music under Hermann Kotzschmar, Harvey Murray and Dr. Latham True. She was a student of the history of music and was especially interested in early music of the Roman Catholic Church. She gave instruction on the church organ to young people in the Church of the Sacred Heart and always did this gratuitously. Her life was devoted to social service and church work. A specially built church organ was installed in the family residence on Deering Street in Portland by her father, for her use, and that of her brother, former Governor Percival P. Baxter. On his sister's decease, Governor Baxter had this organ removed from the family home, and presented it, in memory of her, to the Sacred Heart Church. The organ, which was a two-manual instrument of the pneumatic type, with twenty-four speaking stops and couplers for adjustable combinations, was built by Jesse Woodbury & Company, Boston.

A few of the many Maine musicians

who went abroad to study in the seventies and eighties were Addie Ryan, contralto, Mabel Bates Burnham, soprano, William S. Beckett, baritone, C. T. Trowbridge, a powerful basso profundo, Mrs. G. M. Cummings, John Morgan, whose high sweet voice earned for him the sobriquet of "the Silver Tenor," Ella C. Lewis, William H. Stockbridge, Joshua Pierce, Samuel D. Rumery, Carrie B. Rice, Mr. and Mrs. W. H. Dennett and Elizabeth Sparrow of Portland; Gertrude Dodwin of Falmouth Foreside; and Marjory Marrison and Mrs. Philo Steward of Skowhegan.

There have been many other musicians in Maine who neither went abroad for study nor yet became famous as performers or composers, but whose impress on Maine music will be felt (though, perhaps, those whose musical lives they have most influenced, may not consciously realize it) for years yet to come. Just a few of these may be cited as examples of hundreds of others who, during their lives as earnest musicians, have exerted a beneficial influence which has lived after them. Among these were Mary Jordan and Helen Foster of Portland, two thorough teachers of piano, and exponents of the Virgil Clavier method; Anna C. Willey, organist in Portland for twenty-five years, who, during this time, gave elementary instruction to classes of upwards of one hundred young students annually, and who, at her death, devised a considerable sum of money to help in carrying on band concerts in the parks of Portland; Mrs. Thomas P. McGouldrick, of Cherryfield, who had the largest number of pupils of any teacher in Washington County; Charlotte Ginn Ricker, who helped train every voice of promise during her life in Cherryfield; Mrs. Leila Bucklin French of Camden, teacher of piano and supervisor of music in the public schools, one of the foremost in helping any worthy musical cause; Carrie Wing Osborne, music teacher and organist in Winthrop; and Solomon Wheaton Bates of Portland, whose life was devoted to the cause of music, and who was deeply interested in the cultivation of music in the public schools.

Maine has not produced a large number of violinists, but some of them have become known throughout the concert world in New England, while the popularity of others has reached far beyond its borders. Among those who have added much to Maine's prestige in music were, Blanche Cram, Bret H. Dingley, Roscoe R. Frohock, Grace Hall, Franklin Holding, Bertha Webb, Donald Morrison of Skowhegan, who studied at the Von Ende School in New York and played in London, New York and in the West; Elise Fellows White of Skowhegan, who made her debut with Nordica, studied and played in public in Vienna, Boston, New York and throughout the Northwest and Canada; Maurice Swain Philbrook of Skowhegan, who appeared as soloist with the Bowdoin Glee Club, en tour; and Mrs. Rudgar Young (Janet Peters), who went to live in Joliet, Illinois.

Reference to some of these has been made in an earlier part of this volume while brief sketches of a few of those who were living in 1928 will be found in the following chapter.

Blanche Cram played professionally in many cities of the country. She married Arthur Longfellow, a grandson of a brother of the poet. Miss Cram, as well as her brother, an excellent cellist, who was appointed United States Counsul to France, was born in Portland.

Roscoe R. Frohock, born in Readfield in 1839, studied violin with Hein-

rich Erlich in Berlin. He was widely known as a musician and a patron of music and other arts. In 1876 he settled in Malden, Massachusetts, where he lived until his death.

Bertha Webb, one of Maine's most popular violinists was a native of Bridgton. She toured the country and met with much success. She took her first music lesson of Charles W. Grimmer of Portland when she was eleven years of age. She afterwards studied with Eichburg and Listermann in Boston and Damrosch and Dannreutha in New York. Her father, Edward C. Webb, was one of the musicians in Chandler's Band and Orchestra and one of five brothers to serve as musicians in the Civil War. Her mother was Elizabeth Turner, herself an excellent musician.

Priscilla Alden, another excellent violinist, became a pupil of Fred Given of Portland in 1894, but she later went to Boston where she became a student at the New England Conservatory of Music in one of the classes of Emil Mahr. After a year of study with Jennie P. Daniell, she received training in string quartet and played in the classes of Laura Webster, one of Boston's well-known women cellists. Miss Alden was a member of the Boston Women's Orchestral Society.

### *Maine Composers*

Maine has given to America a goodly share of its composers, some, indeed, whose compositions have been sung the world over. Perhaps there is no song by a Maine composer that is better known than Kate Vannah's "Goodby, Sweet Day."

Kate Vannah, born in Gardiner, began to play on the piano and organ when about nine years of age. She was a bright student and was graduated from the Gardiner High School before she was sixteen, on which occasion she wrote the farewell ode, her first musical effort. Her first songs were published at eighteen years of age while a student at Emmettsburg, Md., and their success was immediate. Her first waltz, dedicated to Annie Louise Cary, was the means of commencing a warm friendship which was maintained during the life of the Diva. She wrote newspaper articles under the pen name of Kate Van Twinkle. Her song, "Good-bye, Sweet Day," became famous throughout the English-speaking world and in the more than thirty years since it was first published its popularity has remained undimmed. This was followed by "When Love is Told," "Cradle Song," and many others. In all she has written nearly two hundred compositions including "Heligoland," a light opera in three acts written in collaboration with Elinore Bartlett, "My Bairnie," a very sweet melody made famous by Blauvelt, "Gray Rocks and Grayer Seas," "At Sea," and "Oh Night Unforgotten." The *New York Commercial Advertiser* at one time stated that "there is more of Kate Vannah's music sold than there is of any woman composer in the United States or of any male composer save DeKoven."

Benjamin Lambord, born in Portland, Maine, 1879, studied in Portland and taught there, but later moved to New York where he continued his musical labors and became a pupil of Edward MacDowell. His compositions, though not many, included an overture to his unfinished operetta, "Woodstock," based on a libretto from Scott's novel of that name; a concert waltz for the piano and a number of songs. Among these were "Under the Greenwood Tree," and "The Daffodils Secret" as adapted to verses from some

of Heine's poems, several small pieces for the piano, two anthems, "To God, Our Strength" and "Suffer Little Children," but his compositions, "Clytie" and "Verses from Omar," with orchestral accompaniment, were perhaps the best things that he did.

He was organist in St. Luke's Cathedral, Portland, and in three churches in New York City.

He formed the Lambord Choral Society and from this, as a nucleus, the Modern Music Society of New York was organized in 1912. It is said of him that he thrilled and entranced with his skill as a conductor.

He was presented with the Mosenthal fellowship by MacDowell and with the income from this he went to Europe and studied with Vidal in Paris. On his return he sketched some symphonic poems which unfortunately remain unfinished.

At the time of his death, which occurred at Lake Hopatcong, New Jersey, in June, 1915, he had more than one hundred promising pupils and he was engaged in writing a book on the orchestra and orchestral music.

William Grant Brooks, composer, organist and choir director, born in Saco, Maine, in 1869, was organist for more than twenty-five years in Saco and Biddeford churches. During his lifetime he traveled nearly one hundred thousand miles on a five-year tour of North America. His poems were used for years in public schools and some were translated into other languages. "The World's Ready Helpers," which was translated into the Chinese language, was published in the *Chinese Illustrated News* and is used by the Chinese school children. His compositions included "Hail to our Star Gemmed Flag," "Crossing the Bar" (setting), "At Last" (setting), "Where Mother is 'Tis Home Sweet Home"; marches, "Gettysburg," "Our National Honor," "Prince of Peace," etc.; his band compositions have been played by United States Marine Bands, Sousa's Band, New York Military Band and others; his hymns appear in nearly a score of hymn books.

Mrs. Helen Willard Howard, daughter of Mr. and Mrs. Greenleaf D. Willard, was born in Auburn. Graduating from Bates College in 1895 she studied with George Lowell Tracy and became a member of the MacDowell Club of Boston. Her principal compositions were "Lingering Memories" and "Southern Melody."

Maine has never had a song, adopted by the legislature, as the official song of the State, but a number of composers have written melodies with Maine as their theme. Chief among these compositions with the State as a subject have been:

"Beneath the Pines of Maine" by Walter Rolfe; "Down in Maine" and "The Old Maine Shore" by William H. Buxton; "Down in Maine" by William R. Chapman; "Homeland of Maine" by Marion E. Gilbert; "Way Down in Maine," a school song, by A. W. Barnlund; "Dear Old Maine" by Mary Thompson Green; "Sons of Maine" by Wilbur C. Spencer; "Somewhere in Maine" by Leona Stevens Hollister; "When the Silv'ry Moon is Shining O'er the Hills of Dear Old Maine" by Ernest B. Orne; "Maine, My Mother" by Mrs. Grace A. Wing; "Dirigo" (the State's motto) by Fanning G. Maloney; "Maine" by Miriam B. Andrews; "Maine" by Embert L. Jones; "State of Maine, Kiwanis Song" by Harry Stott; "A Song to Maine," music by Elise Fellows White; "Hail! State of Maine" by J. Thomas, words by John T. Fagan, and "State of Maine, My State of Maine" and "Maid

in Maine" by George Thornton Edwards.

"Down in Maine" by William H. Buxton has been adopted as the official state song by the Lion's Clubs of Maine and is printed with other state songs in the National Song Book, issued by that organization. "Dear Old Maine" by Mary Thompson Green has been used as the State Federation Song of the Business and Professional Women's Clubs; "The Pines of Maine," words only, by Elizabeth Powers Merrill, sung to a familiar air, has been adopted by the Maine Federation of Women's Clubs as its official song; and this song is sung by the Schumann Club of Bangor and is printed in its year book; Elise Fellows White's "A Song to Maine" (words by Louise Helen Coburn) has been accepted as the state song of the Daughters of the American Revolution.

"State of Maine, My State of Maine" by George Thornton Edwards has been sung at many meetings of the Maine State Grange and has been adopted as part of the order of service in some of the subordinate granges. In 1920 it was sung in every Maine city and town where a Centennial Celebration was held and was featured on Maine Centennial programs from the Atlantic to the Pacific. The words of this song have been widely copied in newspapers and anthologies and it is estimated that in all more than half a million copies have been printed. It has been sung by Maine people in every state in the Union; has been adopted as the society song by the Maine Women's Club of New York and other Maine clubs and organizations in all parts of the country and has, for more than twenty years, been generally recognized as the State of Maine Hymn.

In the winter of 1927-28, the Maine Federation of Women's Clubs offered a prize for a song that could be used as a state song by the Music Clubs of Maine.

The contest for the words of this prize song closed in April, 1928, and although eighty-six poems were submitted, none, in the opinion of the judges, were found that would be worthily representative of either the Federation or of the State. The judges of the contest were, Professor Charles T. Burnett of Bowdoin College, chairman; Marguerite G. Ogden of the Portland Rossini Club; Mrs. David Wasson of Bangor; Professor Edward H. Wass, head of the department of music at Bowdoin College; and Mrs. E. S. Pitcher of Auburn.

No composer contributed to the musical literature of Maine a greater number of beautiful songs, anthems and instrumental pieces than did George W. Marston, to whom some space has been given in a preceding chapter.

The following list of titles has been here preserved in the hope that none of this modest composer's invaluable contributions to the music of America may be forgotten.

*Songs* — "At Evening," "Annabel Lee," "A Stately Pine Stands Lonely," "At Early Morning," "Bedouin Love Song," "Cradle Song," "Come May with all Thy Flowers," "Cavalier's Song of the 16th Century," "Days are Long," "Don't Forget Me," "In Evening," "Douglas, My Douglas," "Free Lances," "Far on the Coast of Scotland," "Farewell, Delight," "Happy Death," "Heralds of Spring," "In My Garden," "In April," "In Dreams I saw a Desert Heath," "It seems to Me," "Israfel," "In Picardie," "Last Night a Dream Came to Me," "Lonely," "Lay thy Cheek to Mine," "My Own Country," "Milkmaid's Song," "Morning Star," "Oh! Heart of my Heart," "O Sweet and Wondrous Mystery," "On the Water," "O Mother Dear, Jerusalem," "Persian Serenade," "Soon Fades the Violet," "Segovia and Madrid," "Sunday," "Separation," "See'st Thou the Sea," "Springtime," "Song Album," "The Triton in the Ilex Wood," "The Old Clock on the Stairs," "The Promise," "The Days are Long," "The Boat of my Lover," "The Homeland," "The Chapel," "The Little

Sand Man," "The Lullaby Divine," "The Duet," "There was an aged Monarch," "The Leaf in the Book," "The Sailor's Ave Maria," "T'was in the charming Month of May," "Thou'rt like a lovely flower," "The Lilac Tree," "The Fairy Wedding," "The Land of Peace," "The Water Lily," "T'was the Middle of the Night," "Violet, Come Rejoice with Me," "When soft the vesper sparrow sings," "When the land was white with Moonlight," "Wanderer's Song," "Waiting by the Hedges," "Where Thrums the Bee."

*Anthems, Responses and Sacred Songs* — "Ave Maria," "As pants the Hart," "A Day in Thy Courts," "Arise, Shine, For Thy light is Come," "Archangels, Fold Your Wings," "Awake, put on strength," "By the Waters of Babylon," "But our God endureth forever," "Be still and know that I am God," "Beyond the smiling and the weeping," "Bonum Est," "Break forth into Joy," "Brightest and Best," "Beloved, now are we the sons of God," "Cantate Domino," "Close to the hand that feeds me," "Crossing the Bar," "Come unto Me," "Christ our Passover," "Cantata Domino," "Far from my Heavenly Home," "Festival Te Deum," "Glory, Glory to our King," "How Beautiful on the Mountain," "Hear O Lord," "Hail to the Monarch, who lies in a Manger," "He is our God," "Hope thou in God," "How lovely are Thy dwellings fair," "Hark, hark, with harps of Gold," "His love Shines over all," "Hark, hark, my soul," "Heaven is My Home," "Hark the Hosts of Heaven," "It is the Hour of Prayer," "I will arise and go to My Father," "I lay my sins on Jesus," "It came upon a midnight clear," "I'm a pilgrim, I'm a stranger," "In the Cross of Christ I glory," "I cannot always trace the Way," "I'm but a stranger here," "I will lift up mine eyes unto the hills," "Jubilate Deo," "Jerusalem the Golden," "Jesus, Lover of My Soul," "Jesus the very thought of Thee," "Jesus is mine," "Love not the World," "Lift up your heads, O ye Gates," "Like as a Father," "Lord of all Being, Throned Afar," "Light of those whose dreary dwelling," "My Own Country," "My Soul doth wait," "My God and Father, while I stray," "My Soul Longeth," "Nearer, My God, to Thee," "Not unto us, O Lord," "O come let us sing," "O Thou who driest the Mourner's Tears," "O Shadow in a sultry land," "O Love Divine," "O Salutaris Hostia," "Out of the Depths," "O taste and see," "O Jesu, thou art standing," "One thing have I desired of the Lord," "O Ye that love the Lord," "O'er the distant mountains breaking," "On Jordan's stormy banks I stand," "Pilgrim, burdened with thy sin," "Peace, it is I," "Rejoice Greatly," "Round Jerusalem stand the Mountains," "Still with thee, O my God," "Slowly by God's hand unfurled," "Sun of my Soul," "Shout the Glad Tidings," "Sentences and Responses," "Thou Grace Divine," "Turn us, O God of our Salvation," "Thou Knowest Lord," "The Lord my Pasture shall Prepare," "The Bird Let Loose," "Te Deum Laudamus," "The Lord is King," "The Babe of Bethlehem," "The Land of Peace," "The Land beyond the sea," "The Night is far spent," "The Star of Bethlehem," "The Day of Resurrection," "The Lord is my Shepherd," "There is a safe and secret place," "There's a bright land far away," "The singing hosts of heaven," "Venite exultemus in B flat," "Walk in the Light," "When streaming from the Eastern Skies," "While Shepherds watched their flocks," "We would see Jesus," "When the Lord turned again the captivity of Zion," "Why seek ye the living, among the dead," "When Winds are Raging," "What are these that are Arrayed," "When Morning's First and Hallowed Ray."

*Part-songs* — "Blossom Time," "Bugle Song," "How Sleep the Brave," "Once Bloomed a rose in Avon Town," "Poppies and dreams," "The Night has a thousand eyes," "The River of Rest," "The Sands O'Dee," "The Chambered Nautilus," "Vesper Song," "When green leaves come again," "When winds are raging o'er the upper ocean."

*Pianoforte Duet* — "Assyrian Battle March."

*Piano solos* — "Ariel's Dirge and Fairy Song," "A Night in Spain," "An April Day," "A Styrian Love Song," "Aspiration," "After the Ball," "Album Leaf," "Adagietto," "Bagatelle," "Boat Song," "Berceuse," "Cradle Song," "Funeral March of a Canary," "Gavotte in B minor," "Happy Home March," "Hunting Song," "Impromptu-Caprice," "In the Church," "Little Gavotte," "Little Waltz," "Melody," "Memories," "March in D major," "Mazurka," "Minuet," "March of the Twenty Tin Soldiers," "Playtime," "Primrose," "Reverie," "Romanza," "Souvenir," "Souvenir De Baviere No. 1," "Souvenir De Baviere No. 2," "Souvenir De Baviere No. 3," "Styrienne," "Slumber Song," "Serenade to a Doll," "The Return of the Regiment," "The Mill-wheel," "Vacation Waltz," "Village Dance," "What the Negro Minstrel Sang."

## *Old Time Fiddlers*

Nearly all the old time dancing masters were good at fiddling. Professor Jeremiah Whitten, for many years a dancing teacher and violinist in Belfast, was born in Freedom, Maine, in 1823. He attended the Freedom Academy and studied music with his mother who was an excellent performer on the violoncello. His first violin was purchased for the sum of ten cents. The bow was

said to have been "as crooked as a barrel hoop" and was strung with black horsehair. At seventeen he played in the churches and his name appeared on some of the leading concert programs in Belfast. He studied with Charles H. Howard of Boston, who had located in Belfast, and when twenty years old opened his first dancing school.

Among the early violinists who played for dances in Belfast were Jacob Douglass and Thomas Merrow. Upon special occasions the violinists would be assisted by two or three extra men who, without notes, played a sort of accompaniment, which was called vamping.

Professor Hanford Crosby, who taught dancing there, played a fine old Maggini, of beautiful tonal quality, which later came to be owned by Charles H. Crosby of Belfast.

George W. Oakman was one of a large family, all of whom were musical, but especially so were his two older brothers, Marion and Charles, who played respectively the cello and violin. In their younger days all three were much in demand to play at dances throughout a large section of Penobscot County. The sobriquet of "the Oakman boys" followed them throughout their lives.

In the winter of 1925 and 1926 fiddler's contests were held in many cities in New England and great was the rivalry among the old time fiddlers, many of whom were from sixty to eighty years old. Some of those who participated in fiddling contests held in Portland were:

Prescott W. Carter, John F. Grant, Charles S. Mills, D. Carter Hinds, Charles E. Reny of Westbrook, Ridmond Gorey of Westbrook.

In the spring of 1926 a six-day, world wide Fiddling Contest was held in Lewiston in which fiddlers of eligible age were invited to participate for a World Championship Cup and a cash prize of one thousand dollars, and for these, competitors from England, Ireland, Scotland, and the Dominion of Canada, as well as the northeastern section of the United States, vied with each other for first place. Cyril Nolin of Auburn was the winner.

Prominent on the program as an added attraction was "Joe" Patterson, banjoist of Eastport, who as an old time negro minstrel end man had covered a distance of more than sixty-four thousand miles in his travels "on the road."

Other notable fiddlers in Maine have included:

Reuben E. Bosworth of Fryeburg; John Parker of Belfast; Frank Cates and Guy E. Linnekin, who won the prizes in a Rockland fiddling contest; Peter Cordin of Biddeford, champion fiddler of York County; Charles Franklin Ricker of Harrison; Mrs. Caroline Richards of Orono; George V. Smith of Bangor; Martin H. Haynes of Lincoln Center; H. H. Jackson and E. O. Barrett of Bangor; M. F. Lyon of Brockton; George D. Jones of Lee; Daniel Thibodeau of South Brewer; Ralph Bounton of Eddington; Paul LaFond of Waterville; Gedeon Terreault, Gedeon Audet, Jean Robitalle and William E. Getchell of Lewiston; James Carter of Livermore Falls; Charles O. Stickney of Scarboro; Fernando T. Philbrick and Oscar Robinson of Rockland; A. J. Skolfield and James Jones of Oxford Village; Jack Robbins of Bolton Hill; James Carr of Livermore Falls; Uncle Steve Kimball of Lovell Center, who with his company of old time dancers, like Mellie Dunham, for several months played to crowded houses in Boston and other cities.

### *Music of the Schools and Colleges*

The history of the music of the schools and colleges of the State, and that of the bands and professional orchestras of Maine, should in all justice be written into a separate volume for there can be but barely sufficient space in one book devoted to the music of the State of Maine to more than slightly touch upon these two important branches of music.

As in other states, in the ten years preceding 1928, considerable advance in the teaching of music in the public schools was made in Maine, and the sixty or more school music supervisors in that year were doing splendid work among the young people who received their education at the expense of the State.

In 1928 nearly every high school had its band and orchestra, as did many of the schools of lower grades, while the colleges with their glee clubs and instrumental aggregations, made up of advanced musicians, had done much to promote an interest in music. Especially notable among these organizations were the Bowdoin, Bates, Colby, and University of Maine Musical Clubs.

As one looks back, Maine's beginnings in school music seem to have been rather crude, but the growth may be said to have been a healthy one.

Reference has already been made to a number of the early teachers of music in the schools in Maine, notably Ferdinand I. Ilsley of Portland, who in the sixties taught music in the schools of Belfast; Samuel Thurston, who was responsible for the introduction of music into the public schools in Portland; and Levi W. Ballard, a pioneer in school music in Lewiston and Auburn.

The city of Augusta was one of the first to establish music as a study in the public schools. Charles C. Hunt, for many years, taught music in the schools of the Capital City.

At the 1864 convention of the West Penobscot Musical Association in Bangor, Rev. C. Johnson, in an address, advocated the introduction of music into the common schools and the families of that section as a daily exercise. Dr. Lemuel A. Torrens was the first instructor of music in the public schools of Bangor.

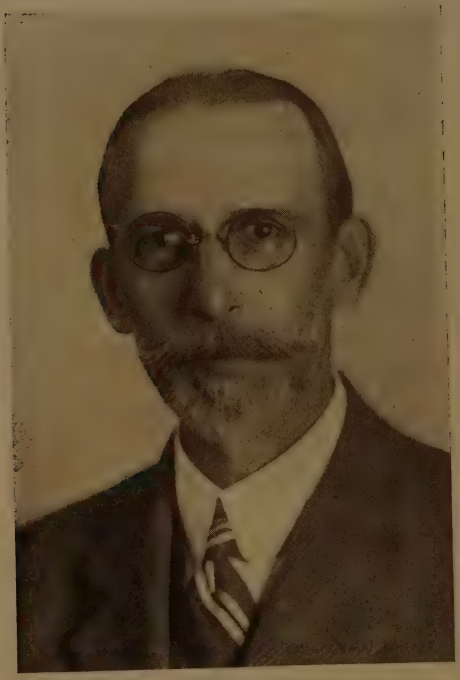
Mrs. Myles M. Atherton, President of the Maine State Music Supervisors Association in 1923 and Supervisor of Music in the public schools of Augusta, was instrumental in forming the first band and orchestra at the Cony High School.

Thomas E. Hazell, a teacher of music in the public schools of Portland from 1880 to about 1884, was an Englishman (born in London). He taught the diatonic scale from an ingeniously devised card with a sliding back that would bring into view the notes with all the sharps and flats of each scale at the will of the student. He was a very successful teacher.

Nathaniel L. Mower (1860-1916), a native of Temple, Maine, was supervisor of music in the Auburn schools for twenty-five years. While at the New England Conservatory of Music, where he studied voice and public school methods, he was made a member, and, for some time, was the director of the Conservatory Quartette which sang in many New England towns.

Nearly all the seminaries of Maine have well developed music departments. That at Kent's Hill Seminary in Readfield was established in 1870 and for nearly forty years was directed by Dr. Wilson F. Morse. In 1894 its excellently equipped music building (Ricker Hall) with its four studios and fifteen practise rooms was dedicated.

In 1920 the Coburn Classical Institute at Waterville put its music department on a new basis, since when Carl Jean Tolman has been its director, and among his assistants have been Nettie French Stevens, Eva Elizabeth Knowles and Inez Faye Armstrong. About three years later the trustees



PROF. E. H. WASS, HEAD OF THE MUSIC DEPARTMENT BOWDOIN COLLEGE, BRUNSWICK, AND FOUNDER AND CONDUCTOR OF THE BRUNSWICK CHORAL SOCIETY.

acquired the homestead of Augusta West, adjoining the Institute grounds, and this building has since been the home of its music department.

Music, instrumental and vocal, has been an important part of the school's work and recreation hours of the Westbrook Seminary in Portland since it began its work in 1831. In 1922 the piano department became a branch of the Dingley-Mathews Piano Work under the direction of Rachel Hollister, daughter of Dr. Orlando K. Hollister, who was then the principal of the school.

Lillian Wolfenberger, a brilliant pianist, followed Miss Hollister as director at the Seminary. In order to enlarge the scope of the work, Ruth Ellen Dodds, an experienced teacher of the Dingley-Mathews Work, who taught for twelve years in the Denver Branch as an authorized normal teacher, was made director of the department at the time of its reorganization as a school for girls in 1925.

The Seminary requires every girl in the school to attend the lectures on Music Appreciation. The glee club is also an important factor in its school life.

Bowdoin College at Brunswick was one of the first in the State to grant credit for music study. Its music department, founded in 1911 by Edward Hames Wass and since conducted by him, comprises three courses, leading to or counting toward the degree of A.B., Music as an Art (history and evolution of form); Harmony (elementary and advanced); Counterpoint.

The University of Maine, recognizing the great value of the Festival Chorus to Eastern Maine, has granted regular class credit for work done at rehearsals and in concert and the two upper classes of the Bangor High School, with the coöperation of the school officials, was reorganized so that the students in these grades might make preparation for participating in the Festival Concerts.

Bates College at Lewiston established a course in musical appreciation in 1925, and credits for this study are given in the same manner as in any of the other courses. The Bates Musical Clubs include two glee clubs (men's and women's), the college band, the orchestra, which is known as the Orphic Society, and the college choir. Credits are given for faithful attendance at rehearsals. Seldon T. Crafts has been the director of the Music Department since its introduction into the college curriculum.

Some of the leading musical organ-

izations of Maine have joined with the National Federation of Music Clubs in its efforts to establish music credits in the public schools of the State, and future historians will undoubtedly be able to record their success, for it is a self evident fact and one that has come to be appreciated by school superintendents generally and by many state legislators, not only in Maine, but throughout the country, that music is the natural heritage of the child and that the privilege of participating in the singing of beautiful songs with others is the surest and simplest way to create and cultivate musical appreciation in the young; that the state which does not provide its young people with music training in its schools, or allow credit for properly supervised music study, either within the class room or in the home of the student, equivalent to that given to other basic subjects, is withholding happiness from those who are of such an age that it is their right to have it; and that stimulation of musical interest in the child means not only a broader and better appreciation of music in its desirable forms by all the members of the household with which he comes in contact, but, by the exciting of his interest to learn to produce that which he loves, his zest for the acquirement of knowledge along other lines is quickened, his capacity for learning is augmented, and each of his daily tasks become a joy to be looked forward to day by day, instead of just one added burden.

There is, perhaps, no instrument by the aid of which music appreciation is more readily developed or music education is more thoroughly acquired than the piano. As an aid to education in music it is without a parallel. Every singer and every violinist should do some foundation work with this instrument if he would have a broader understanding of his art. Every child of school age should be taught some elementary work on the piano. It will be a fine thing when there is a piano in every schoolhouse throughout the land and at least one teacher who is able to give elementary and intermediate instruction on that instrument. Here is an opportunity for Maine to live up to her motto, for whether "Dirigo," translated, signifies "I lead" or "I direct," she can point the way, if she so desires, by being the first to have a piano in every schoolhouse in the State. Music clubs and service clubs have here a rare privilege, to spread joy and happiness among the young, and there are undoubtedly many homes in the country where pianos have not been opened for years which could be placed by generous donors where they would open up new worlds to the children in schools that have never possessed one, so that they might, under the guidance of their teachers, go adventuring in the realm of instrumental music.

To 1928 there was no state plan in Maine for giving music credits in schools for private music study; but the state laws provision left it optional with towns and cities. Thus were found some places in which music was encouraged while in others the young people were deprived of the opportunity to learn and enjoy it.

While The National Bureau for the Advancement of Music (in 1924) credited the City of Auburn with being the first of the larger cities in Maine to introduce a system of music credits by giving credit in a limited way for music study under accredited private teachers, somewhat on the plan of the system used in Denver, Colorado, Brunswick may be said to have been the pioneer town in Maine to give credit for music studied outside the

school, for it was the first to recognize no distinction between school practice and outside practice of music in the matter of school credit in music study. Through the efforts of C. A. Warren, Supervisor of Music in the Public Schools of Brunswick, and the officers of his orchestral society, full credit for instrumental music in the Brunswick Schools in school time was accomplished.

In nearly all of the public schools in Maine credit was given in 1928 for chorus, orchestra and band work, and at this time there were upwards of seventy places in which school music supervisors were employed in the State.

An important step in the promotion of school music was made in 1927 by Mr. Warren when he conceived the idea of an orchestra made up entirely of day teachers in the public schools; for outside of the larger cities the number of professional teachers of orchestral instruments in any community is always limited.

With this in mind, in the fall of 1927 he offered free instruction to all teachers in the Brunswick school system on any orchestral instrument. About twenty-seven teachers immediately availed themselves of the opportunity with the result that Mr. Warren was given a valuable teaching force in his instrumental department and before the school year ended, several of the teachers taking this course were effectively training the young people attending the Brunswick schools. In the spring of 1928 Mr. Warren was directing a school teacher's orchestra of fifteen pieces in Yarmouth and another of ten players in Freeport, as well as his Brunswick School Teacher's Orchestra.

The inauguration of the National High School Orchestra, by its first assembly in Detroit in 1926, to play, with its two hundred and thirty performers representing schools in all parts of the country, at the convention of music supervisors; the second assembling of the orchestra in 1927, at the convention of the department of Superintendence National Education Association at Dallas, Texas, when two hundred and sixty-eight performers gave eleven programs with such amazingly splendid conception that the convention passed a resolution recognizing music as one of the fundamental educational subjects, and recommending that every school in America place musical instruction on a basis of equality with other fundamentals; and the institution of a National High School Chorus to sing with the National High School Orchestra at the 1928 Biennial Convention at Chicago, all did much to intrigue the interest of every young student of musical ability and ambition throughout the country.

In February, 1927, Mr. Warren directed the music at the convention of superintendents in Dallas, Texas, in which several Maine high school musicians, including Harvey Grant of Auburn and Emily Randall of Brunswick, participated, and, during the winter of 1927 and 1928, he trained his Brunswick High School Orchestra to play for the 1928 Music Supervisor's National Conference. For the 1928 National High School Orchestra Miss Randall was chosen as the only representative from the State of Maine.

The Waterville High School Band and Orchestra were taken to Boston in 1925 and 1926 and again in 1927 by Mrs. Dorothy H. Marden to participate in the New England Sectional Band and Orchestra contest held each year in May in conjunction with the national contests, and these two organizations won first prizes in class B

(a high school with an enrollment of less than 400), and, for three succeeding years, also won the long distance cup which was offered to the group with the largest number of pupils, traveling the greatest number of miles. At this gathering Maine was represented by two other similar groups, one from Portland and one from Caribou. In 1928 Mrs. Marden began the development of a State Band and Orchestra Contest which was held at Waterville during National Music Week of that year. Morris Reed Robinson of Island Falls was the promoter for Northern Maine and Mrs. Marden for the Southern part of the State. While nineteen states held similar contests in 1927, Maine was said to have been the first state east of Pennsylvania to attempt such a contest.

In the 1928 conclave of Maine High School Musicians nineteen schools were represented by either band or orchestra. Entries in the orchestral division were made by the Jordan High School, Lewiston, Cony High School, Augusta, Fay High School, Dexter, Waterville High School, Pittsfield Grammar School, Hartland Academy, Waterville Junior High School, Lawrence High School, Fairfield, Coburn Academy and Traip Academy of Kittery.

School bands competing included those from Bangor High School, Edward Little High School of Auburn, Hebron Academy, Crosby High School, Belfast, Caribou High School, Waterville High School, Island Falls High School and the Lewiston Junior High (Bugle and Drum Corps).

E. S. Pitcher, School Music Supervisor of Auburn and President of the Eastern Music Supervisors Conference, who was chairman of the band committee of the New England Sectional Band Contest in 1928, inaugurated and held in Lewiston in 1927 a school music festival which was declared to be one of the finest ever held in the State. In this, seven hundred boys and girls from the public schools in Maine participated. Mr. Pitcher was supported in this enterprise by Mr. Warren and George W. Horne, Supervisor of School Music in Lewiston.

So great was the success of the National High School Orchestra on its appearance at Detroit and Dallas that from it was developed the idea of a National High School Orchestra Camp which would combine the advantages of an extended period of music study under advanced teachers, with recreational opportunities of outdoor life for an eight weeks period, and to Charles A. Warren of Brunswick the National Bureau for the Advancement of Music gives credit for originating it.

Mrs. Eva. Towne of Waterville was chairman of the School Music Supervisors of Maine and the following were the local School Music Supervisors of the State for 1927-28:

Helen Bakeman, Kennebunk; Mildred Bennett, Freeport; Mrs. Ruby Briggs, Leeds; Mary Burpee, Houlton; Rosamond Burr, East Millinocket; Harry B. Carter, Presque Isle; Frederick E. Chapman, Belfast; Marion Cobb, Bucksport; Ealeanor S. Colburn, East Livermore; Dorothy Cotton, Sedgwick; Margaret Craig, Charleston; Florence Crowley, Biddeford; Dorothy Dean, Bangor; Viola DeGrys, Cape Elizabeth; Helen M. Dolley, Limerick; Helen Dow, Rangeley; Ruth Dunn, Kennebunkport; Louise Fernald, Millinocket; Katherine Files, Hallowell; Jane F. Foster, Dover-Foxcroft; Ida Fowle, Boothbay Harbor; Leita French, Milo; Louise Frohock, Sanford; Gertrude Goss, Berwick; May Gould, Veazie; Mrs. Dawn Grant, Gray; Mrs. E. H. Grant, Turner; Anna L. Hallett, Houlton; Mina G. Haycock, Corinna; Villa Hayden, Caribou; Florence Homer, Sangerville; George W. Howe, Lewiston; Eleanor Howard, Rockland; Herbert A. D. Hurd, Fryeburg; Helen N. Jewett, Kenduskeag; Dorothy Knight, South Berwick; Alice L. Leith, Temple; Ruth B. Libby, South Portland; Sister Mary Lucile, Waterville; Harriett Marble, Madison; Mabel E. Marshall, Mexico; Eva J. Miller, Wells; Margaret P.

Mitchell, Islesboro; Donna E. Nelson, Lincoln; Ruth Peabody, Mt. Desert; Elizabeth Pomeroy, Jay; Grace A. Rogers, Hartland; Mrs. Esther Rowe, Cumberland; Esther Rowe, New Gloucester; Helen B. Shaw, Paris; Mary C. Smart, Dexter; Marion Sinclair, Dexter; Albra V. Smith, Vinalhaven; Esther Stevenson, Camden; Esther M. Stevenson, Rockport; June Snell, Wilton; Ida D. Sweatt, Rumford; Pearl E. Talbot, Bethel; Carl J. Tolman, Waterville; Ruth E. Thomas, Saco; Belle A. Virgie, Orono; Charles A. Warren, Brunswick; Belle J. Warren, Topsham; Hazelteen Watts, Monmouth; Helen E. Watson, Mechanic Falls; Doris Webb, North Bridgton; Frederick A. Wescott, Bar Harbor.

### *Minstrelsy in the Maine Woods*

During the summer vacation periods which, in New England, are "at their height" from July fourth until Labor Day, thousands seek relief from the sweltering inland cities and more southern states by journeying to the seashore, or the woods bordering on the lakes of Maine.

Each of the many boys and girls summer camps scattered throughout the State has its song leader and as one rides along he may frequently catch snatches of song from groups of young people hidden from view in the thick pine groves or hear an air played by unseen hands on stringed instruments of one kind or another, for many happy hearts are there among the youth, whose parents are able to send them to spend a season in the health-giving air of the Pine Tree State. Morning exercises, boat drills and pageants are but a few of the numbers on the daily programs that are accompanied by singing or by instrumental music, until, sometimes, the forests fairly reverberate with melody.

In other places, groups of motor-campers, who meet for a night around the campfire in some tourist camp or in the woods far from the crowded centers of population, may be heard blending their voices in part songs or joining in unison in the familiar airs of the day or of yesterday, but though ample provision had been made for entertaining at the majority of the boys and girls camps in the State, few tourist camps in Maine, up to 1928, had made any attempt at organized singing.

The open-air entertainments and concerts presented each evening during the tourist season at the Underwood Motor Camp at Falmouth Foreside, near Portland, from the large outdoor stage built in the midst of a pine grove on the edge of a picturesque ravine, were the first of such a nature to be inaugurated in the East. These, and the Sunday open-air community services, at each of which hundreds of motorists from all parts of the United States and Canada nightly gather, have aided in making this camp internationally famous. At each of the entertainments about one half of the program is put on by the management while guests of the camp from all parts of the world, who meet here in a delightful spirit of comeraderie rarely found among strangers, voluntarily contribute numbers of more or less musical interest to each entertainment. What does it matter that when their voices join in the community songs, all do not ring true to tone, or that some of the pieces are not of a classical nature or that the little orchestra opens with a popular number, for the blazing community camp fire and the mingling of melody and the lights and shadows reflected from the moonlit bay, make a never to be forgotten impression on the heart and mind. The Underwood Motor Camp was the first tourist camp east of the Rocky Mountains to introduce music as a feature and one of the very first to institute a Sunday Song Service in America.

### *Musical Industries*

While Maine was yet a part of Mas-

sachusetts musical industries were beginning to take an important place in the commercial development of that section. "Organ shops," for the building of church organs, were early established in several places in Maine.

Among the first were two at Kennebunk — the one of Dr. Bourne who "put in shape" the organ in the New Stone Church of the First Parish in Portland soon after it had been installed; and the shop of Mr. Allen, who built a number of organs for churches in Western Maine.

In 1810 a small organ, built by Joshua Furbish of Wells, a mathematical genius who learned how to build organs, unaided, was installed in the First Parish Church of Kennebunk. When the old organ was taken down and sold at auction, in 1827, a new organ, also built by him at a cost of $400, was placed in the church. Ebenezer Shackley contributed one half the cost of the new instrument which served the Parish until 1850 when a pipe organ was presented to the church by Capt. William Lord, Jr.

John K. H. Paine, at his shop at Watchic Pond, it will be remembered, is said to have built the first organ to be used in Portland. He was already established in business in Portland with Thomas J. Sparrow, in manufacturing organs at number seven Union Street under the firm name of Paine and Sparrow, when his son Jacob opened his store in that city. Later, in 1831, Paine and Sparrow were located at Market Row, Middle Street.

Early directories give the occupation of Jacob S. Paine as an "umbrella and musical instrument maker" and "a dealer in musical instruments," with a place of business at Middle Street, corner of Court (now Exchange) Street in Portland. In those days, odd as it may seem, umbrella making and musical instrument building were allied industries, perhaps for no other reason than because of the fact that ivory was used in the construction of both.

Calvin Edwards, who established a factory in Gorham Village, in 1828 advertised "to make church and house organs in the best possible manner and warranted of the best quality," and that he had "ready made and for sale, one church organ with eleven stops, including the Trumpet and Hautboy with swell and ornamental tubes in front."

On December 15, 1828, the members of the First Parish Meeting House in Gorham voted that they "do give consent that the proprietors of the organ may place the same in the meeting house of said Parish" and "that the rent arising from the Parish land, after paying for the bell, and to the amount not exceeding One hundred Dollars, be appropriated to the purchase of shares in the organ, provided every exertion is made to enlarge the present list of subscribers to said organ."

This organ, claimed to be the first organ made by Calvin Edwards, is said to have been built by him in Gorham in 1825.

As early Maine singers received their inspiration to organize choral societies from the already far famed Handel and Haydn Society of Boston, so her earliest piano manufacturers set themselves the highest standard with which they were acquainted when they endeavored to build instruments equalling in tone and quality those constructed in the Capital of Massachusetts by Jonas Chickering of whom President Coolidge declared, one hundred years after the famous manufacturer had built his first piano, that he had "made the greatest contribution to American Music in a Century of Musical endeavor," for the Chickering

piano, then as now, was reckoned as a standard by which the tonal worth of other American pianos were judged and their intrinsic values determined.

William G. Twombly, accredited with having constructed the first piano manufactured in Portland, was born in Poland, Maine, in 1811. His grandfather was one of those who joined the Shakers when their settlement was first formed in New Gloucester, but his father, though brought up in the Shaker Village, left there when he was fourteen years old and settled in Poland.

Mr. Twombley was but four years old when his father died. At fifteen he journeyed to Portland and, until he became of age, served an apprenticeship with George Clark, whose cabinet shop was then on the corner of Congress and Preble Streets, but was afterwards moved to Congress Street near Brown and later to Federal Street.

While employed by Mr. Clark he had occasion to go to a house on Free Street to unpack a piano that had just arrived from Boston, and in doing this young Twombley became so interested in the fine workmanship of the instrument that he determined to learn how to build one himself. With this end in view he went to Boston and entered the employ of Currier and Gilbert, piano makers there.

A few years later when Calvin S. Edwards decided to open a piano factory in Portland Mr. Twombley returned to the Forest City to enter his employ. The new enterprise was financed by Nathan Howe, who added additional capital and became a member of the firm. While with this concern Mr. Twombley built his first piano and later constructed a piano which took the first prize at the Maine Charitable Mechanics' Association Exhibition held in Portland in 1838.

The prize piano was purchased by Nathaniel Warren, who afterwards sold it to Joseph Walker. It then came into possession of Mrs. Arthur Jordan of Portland and later it was owned by Georgiana Smith, who then lived on Myrtle Street. From here all trace of it seems to have been lost.

After having bought the interest of George Clark, who had, in the meanwhile, joined with Mr. Edwards under the name of Clark and Edwards, Mr. Twombley became a member of the firm of Calvin Edwards & Co.

During the time of this partnership the factory employed ten men and it was said that the Edwards piano compared favorably with the best pianos manufactured at that period. When Mr. Edwards died in 1866 Mr. Twombley became the sole proprietor of the business, but in the great Portland fire, in that year, the factory which was located at the corner of Middle and Lime Streets was burned, since when no pianos have been manufactured in Portland. Mr. Twombley afterwards opened a piano wareroom on the corner of Congress and Oak Streets, and in 1868 he moved into a large store on Exchange Street, then located on the site since occupied by the Union Mutual Insurance Co. building. Here he remained until 1889 when he sold out his stock of pianos at auction. For some time prior to his death in 1894 he lived in a room over his old store.

The only other manufacturers who made pianos in Portland before the Civil War were William Andrews and E. B. Robinson. These two joined together and continued business for a few years under the name of Andrews and Robinson.

In connection with the history of Piano Manufacturing, the following comparison of dates will be interesting:

First Piano invented and built by Bartolommeo Christofori of Padua between 1709 and 1711.

(This instrument is in the Crosby-Brown Collection in the Metropolitan Museum in New York.)

Piano first introduced into England in 1760.

First Piano manufactured in England in 1766.

First American Piano manufactured in Philadelphia by John Behrent, 1775.

First Piano manufactured by Stewart and Chickering in Boston, 1823.

First Piano manufactured in Portland about 1835.

Among the dealers in music and musical instruments in Portland who early advertised their wares were Charles Nolcini, who first opened a wareroom over a store at No. 4 Maine Street, and was later located opposite Merchants Bank, Exchange Street, who guaranteed, in his announcement, that "should any one instrument not prove satisfactory after twelve months, it may be exchanged or money refunded"; Richard Ruggles at No. 4 Exchange Street who, among other things, advertised "Prime bass viol and violin strings, bassoon and clarinet reeds, silk and cotton umbrellas"; William McLellan, "Pianos from eighty to two hundred and seventy-five dollars; Crebore and Milton, A Babcock, Ryder and Fallman, and McKays, makers, and 'One of middling quality'"; S. Little, who offered "one elegant London made Piano Forte — original cost one hundred pounds sterling"; and Cyrus Farley, 4 Union Row, who kept "viol and violin strings."

Another early music dealer in Maine during the first years after Maine became a state was Parker Sheldon who, at his store in Gardiner (1821), kept a supply of bibles, hymn books and singing books.

Other music dealers in Portland at this time were S. Patten who, in 1831, advertised as just received from Philadelphia "more than One thousand pieces of Music," and Colman's where they called attention to "Admired Airs arranged for the flute and violin with figures."

David Paine's Music Store in 1838 was on Middle Street "two doors west" of the "Bank of Portland," but in 1840 he moved into a large room over the store of his brother, Jacob S. Paine, who then had the agency for the Chickering Pianos.

George Coleman kept a music store in Portland in 1846 and in that year Winship and Paine were "manufacturers of hats and umbrellas and dealers in music and musical instruments," while Newell and Niebuhr announced that they were the agents of the Hallett and Davis Piano.

In 1858 H. A. Whitney was manufacturing melodians in Ware's Block on Federal Street, Portland, and among those who were dealers in pianos and organs in that city at about that time were A. W. Ladd & Co., W. H. Dennett, Graves I. Chase, Samuel Thurston, E. B. Robinson & Co., B. C. Sprague, W. P. Hastings, William Paine and Bailey & Noyes.

James Dinsmore, in the *Republican Clarion* of Skowhegan in 1854, in an abbreviated and alliterative advertisement announced that he "Sells sheet music and Shoulder braces." His grandson Harry Dinsmore is the proprietor of a music store in Skowhegan.

For many years after the Civil War Hawes Music Store, which was located in the building that was erected on the site where the old Beethoven Musical Society held its first meetings, and Ira Stockbridge's Music House, located on Exchange Street near Congress, were the only two music stores in Portland. Contemporary with these enterprises were the piano salesrooms of Samuel Thurston on Free Street and those of Samuel H. Stevens on Middle Street.

Samuel D. Rumery, who started in

the piano business with Samuel Thurston, opened a store on Congress Street just above Oak, soon after Collins and Buxton went into the music business.

The piano and music house of Cressey & Allen of Portland dates from the year 1884 at which time Charles R. Cressey opened his business in a small store at 416 Congress Street in what was then known as the Lynch Block. One half of this store was occupied by H. W. McCausland, a sewing machine dealer, and the other half was leased by Mr. Cressey for the sum of $12.50 a month. Mr. Cressey's stock in the beginning consisted of two Mason and Hamlin organs, one square piano, a few accordians, violins, harmonicas, violin strings and a small collection of sheet music and music books. Popular music had not then made its appearance. Classical, concert and teaching pieces were the only kinds of music in fashion. Mechanical instruments, player pianos, graphophones and radios were then, of course, unknown.

In 1886 Mr. Cressey was joined in business by William H. Usher who withdrew after remaining in the firm for a few months. In 1889 Charles F. Jones bought a share in the business and he retained his interest in the firm until 1894. In June, 1892, Mr. Cressey was joined by Frank C. Allen and for thirty-five years this firm, which was soon after located in the old Baxter Block, has remained under the same general supervision. In 1914 the company was incorporated as Cressey & Allen and since 1912 has occupied spacious warerooms in the Porteous, Mitchell & Braun building. Mr. Cressey and Mr. Allen each have two sons who have come to be connected with the business. Cressey & Allen have handled many of the leading makes of pianos and have come to be wholesale as well as retail dealers in all kinds of musical merchandise, with a reputation that is country wide.

Other piano dealers in Portland at the time that Mr. Cressey made his start in business were, W. G. Twombley, Samuel Thurston, The New England Organ Company, William P. Hastings and E. B. Robinson. Music dealers were Ira Stockbridge, William Chandler and Cornelius Hawes and piano tuners were Joseph Clark, Joel Wheelwright, S. A. Stone, James Cheney and E. B. Robinson. At that time these firms constituted all of the musical industries of the city.

Maine is fortunate in its number of reliable dealers in music and musical merchandise. Scattered, as they are, throughout the length and breadth of the State, they bring to music lovers within its borders all that is best, as well as all that is popular in both music and instruments.

Among the other largest and oldest established of these dealers in 1928 were, M. Steinert & Sons Co., Hawes Music Store and Kemball Music Company of Portland; F. E. Tainter & Co. of Lewiston; and Andrews Music House Company of Bangor.

### *The Violin Makers Association*

Though all of its members were amateurs, who constructed for art's sake, and not one of them was professionally engaged or employed in any branch of the wood working business, "The Violin Maker's Association of the State of Maine" may be said to have been one of the established musical industries of the State.

This association, which was organized in 1916 for the purpose of encouraging and promoting the art of violin making and which is said to have been the first of its kind formed in America, met with considerable success during its nine years of activity. Any resi-

dent of Maine who had made a violin was eligible to membership in the association. Annual contests were held in Portland to determine the best violin made during the year.

Leander M. Nute, pioneer violin maker in Maine, who was, for twenty-five years, a resident of Portland where he died in 1925, when at the age of ninety-three he was the oldest alumnus of Dartmouth College and sole survivor of the class of 1854, made more than two hundred and seventy instruments and won many prizes in violin making contests.

Among the other prize winners were Morrill H. Ames, A. A. Morgan, R. G. Hall, Charles S. Mills, Benjamin F. Foss, Frank Brown, Charles E. Reny, M. T. Collins and Carl S. Bryant.

Some of the instruments made by its members compared favorably with many of the fine toned imported instruments, and violins that were made in Maine are used by prominent violinists in New England. The association ceased its activities in 1925.

### *Historic Instruments and Musical Collections*

All musicians love an instrument worthy of their talents. It is ever the desire of those who are striving for the highest goal in music, to possess the most perfect obtainable.

To the New England pianist in the twenties the name Stewart and Chickering on a piano spelled the hall mark of excellence so it is not to be wondered at that in the many houses of the people of culture were to be found square pianos bearing the Chickering imprint. In fact, a search of Jonas Chickering's old register reveals that from the time he began to make pianofortes (1823) to the close of 1835 no less than sixty-eight of his instruments had been shipped into Maine. This appears to be all the more remarkable, because of the fact that proficiency in music was rare in New England in those early days when Maine was a rather sparsely settled territory.

The Chickering piano, in the possession of Professor Frank L. Rankin of Springvale, a family heirloom, handed down from his great-grandmother, Mrs. Johanna Watson, thought to be perhaps the oldest Chickering piano in use in 1928, and the second oldest of that make privately owned, in existence, may antedate all of those recorded in Jonas Chickering's register, but as the serial number is missing it is not possible to establish that fact. Although the name of Watson does not appear in the Chickering Register this would not prove that it was not what is claimed for it for frequently instruments were shipped from the factory to a music teacher or dealer and the ultimate purchaser's name would therefore not be known to the manufacturer.

Another piano which its owner believes is perhaps the oldest Chickering piano in Maine and which was originally owned by the Sampsons, oilcloth manufacturers of Brooklyn, N. Y., and Hallowell, Maine, bears the date of 1823. This piano came into the possession of Alden Sampson and passing through several hands was later owned by Rose Wadsworth of Augusta.

In Jonas Chickering's first piano register, written in his own hand, are many entries of pianos shipped into Maine. The first so registered are May 9, 1826, Mr. Robinson, Bath, pianoforte No. 427; Sept. 1, 1826, Mr. Cleavland, Brunswick, No. 451; June 27, 1827, J. A. Smith, Portland, No. 477; May 19, 1827, Mr. Hinckley, Brunswick, No. 495.

It is believed that Jeremiah Robin-

son, merchant and ship chandler of Bath, was the Mr. Robinson to whom piano No. 427 was shipped; Mr. Cleavland, who came to own No. 450, was more than likely Parker Cleavland, professor of mathematics and natural philosophy at Bowdoin, who introduced chemistry and mineralogy into the college curriculum; John A. Smith, one of the firm of Dana & Smith, merchants, who were located at the head of Central Wharf and Fore Street in Portland, resided at D. Smith's, corner of Danforth and Brackett Street; and Mr. Hinckley of Brunswick was, so it may be believed, Judge Aaron Hinckley of that town.

But perhaps the most interesting of all of these, chiefly because of historic associations, is the Chickering square grand piano which occupies a place in the old front room in the Wadsworth-Longfellow House on Congress Street in Portland. This piano was bought of Jonas Chickering, July 20, 1843, by the poet, himself, during the week following his second marriage, while he was a Professor at Harvard University and was taken to his home in Cambridge (the Craigie House) where it was used by himself and family and by his brother Rev. Samuel Longfellow for many years. It was afterward taken to the poet's summer home at Nahant and about 1885 it was stored for a time in Lynn. In 1898 it came into the possession of C. P. P. Smith who, in 1908, donated it to the home of the poet's youth.

On March 24, 1926, on the forty-fourth anniversary of the poet's death, its quaint tones were broadcast by radio in compositions of Beethoven, Mozart and Chopin, interpreted by Maurice Dumesnil, artist pianist, and again by Viola de Grys of Portland in 1928. This rare old instrument, which bears the serial number 5824, has become a part of the Wadsworth-Longfellow Collection belonging to the Maine Historical Society in Portland.

One of the first spinets to be brought to Maine, and the very first to be taken to Brunswick, was conveyed to Bath by vessel from Boston in 1813, and hauled from there to the home of its owner, Marcia Dunlap. This instrument later came into the possession of the Pejepscot Historical Society. Miss Dunlap, who was an exceptionally talented young lady, became the wife of Dr. Isaac Lincoln. She was the paternal grandmother of Mrs. Hartley C. Baxter of Brunswick.

The spinet, which at one time graced the parlors of the historic Knox Mansion, and which was believed to have been placed there before 1824, and perhaps as early as 1795, was taken to Washington's home at Mt. Vernon, where it occupies a space in a room on the first floor, on the left of the front entrance.

At the Second Congregational Church, Biddeford, known as the White Church, may be found the first organ ever installed in Biddeford and Saco. This organ was set up on the platform back of the pulpit, while the new organ was placed in the balcony of the church.

The Shannon Memorial Organ, which was installed in the First Parish Church of Saco in 1912, at a cost of forty thousand dollars, was the gift of Richard Cutts Shannon, M.D., of New York, a surgeon in the United States Army, and was presented on the one hundred and fiftieth anniversary of the parish in recognition of his brother's faithful service of fifty years as organist.

A curious instrument was made at one time by Dr. E. F. Jackson from stones gathered at Libby's Beach and Prout's Neck. The stones or rocks,

which were tuned by chipping and then laid upon a frame to produce a tone, were designed to be struck by mallets in much the same manner as a xylophone is played. In 1921 it was stated that there were but two other such instruments in America, although they were made in foreign lands before the time of Christ.

The military music and songs of the American Revolution (1775-1783) is the basis of a collection of songs and music made by John T. Fagan of Portland, Maine. The nucleus of this collection was made in 1876 and was added to from time to time until it became one of the few well known collections of that character in the country. It includes the words and music of a great majority of the songs which were sung during the period of the American Revolution. There is probably no other which contains so many of the fife tunes and marches that were played by the fifers of the continental army. The historical collection of these tunes and marches with events of the American Revolution has been carefully recorded by the collector. Much of the music is in manuscript form and was written during that war. In some instances the music is dated and autographed by the copyist. A considerable number of the tunes were taken down by Mr. Fagan many years ago as they were hummed or whistled or played by pupils of revolutionary fifers. The collection also contains several thousand songs with music dating from seventeen hundred to eighteen hundred and seventy-six and includes many first prints of Civil War songs, a number of which bear the autographs of their authors or composers. In 1928 it was stated that the entire collection would eventually be donated to the State Library at Augusta, Maine.

Another interesting collection of valuable musical works and music was that made by Dr. James A. Spalding of Portland. It contains more than two hundred volumes of musical history, lives of the great musicians and essays on music in all its branches and in addition thereto one hundred volumes of original transpositions of four-hand pieces and duets from the works of the masters.

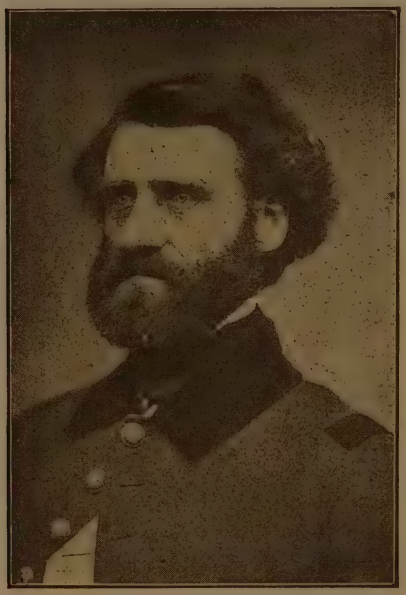
Fred I. Bumpus of Auburn, during his lifetime, made a collection of valuable violins which was acknowledged to be the largest of its kind in the State. It included many rare models and genuine instruments which were the product of noted Italian violin makers.

The public library of Auburn, Maine, was probably the first in the State to introduce a music department. In the early part of the twentieth century its musical collection had come to comprise one hundred and seventy-five volumes, covering a wide range of musical publications in addition to which there were in the library seventy-five volumes on the study of music and the lives of musicians. At that early date the entire collection was placed in the circulation department.

### *Bands and Professional Orchestras*

When the band goes marching by,
And we see the colors fly,
  As the music keeps time with measured beat
  To the rhythmic tread of marching feet
Of the men with heads held high,
  Many a tired eye is brightened;
  Many a saddened heart is lightened;
  And man is apt to forget his ills;
  For there's naught like the music that thrills and thrills
When the band goes marching by.

When the band goes marching by,
And we see the colors fly,
  Full many a heart forgets its care,
  As the drums start drumming and trumpets blare,
And windows are opened high;



DANIEL H. CHANDLER, FOUNDER OF CHANDLER'S BAND, PORTLAND. FROM A PHOTOGRAPH IN POSSESSION OF THE MAINE HISTORICAL SOCIETY.

Children in wonderment stop their crying;
Careworn women then cease their sighing;
And the dull gray skies seem turned to gold,
For thrilled alike are the young and old
When the band goes marching by.

Band music in Maine may trace its beginnings back to the time when America was engaged in its second war with Great Britain, but the occasion was not one of a military nature for on July 4, 1813, a secret organization known as the Rub-a-dub-dub Society which paraded through the streets of Portland was "accompanied by Solumn Musick."

Although the Treaty of Ghent, which ended the War of 1812, had been signed on the day before Christmas, 1814, news of the conclusion of hostilities did not reach New England for several weeks after its adoption. When it did, British officers, "with a full military band" from Canada, visited the town of Castine and gave a grand ball which was one of the most brilliant and memorable events in the musical history of Maine.

One of the first Maine bands was that organized at Hallowell about 1820, but there is little of record regarding it.

Soon after the separation of Maine from Massachusetts John K. H. Paine, grandfather of John Knowles Paine, made an attempt to organize a band in Portland. The instrumentation, it is said, originally consisted of a fife, a tenor drum, a bass drum, a bugle and a clarinet. At first the critics were not inclined to take this "band" very seriously and disparagingly alluded to it as the "Saccarap Band," but bandleader Paine persevered and with the assistance of his son, Jacob S. Paine, a marching musical organization that commanded the respect of his fellow citizens was given to the town.

Jacob S. Paine, while a very young man, came to be leader of the band, and, in 1827, organized his musicians under the name of the Portland Band, as has been stated in a preceding chapter. He has thus been accredited with being the organizer and leader of the first band in Portland.

In the summer of 1829, on the occasion of the visit of the Boston Rifle Rangers to Portland, the Boston Brigade Band accompanied them, and on the evening of June twelfth a concert was given by the band "in full uniform." This, it is believed, was the first military brass band to play on the streets of that city.

The visit of the Boston Brigade Band acted as a stimulus to the musicians of Portland with the result that new members and new instruments were added to the Portland Band; and it is recorded that on July 4, 1832, this band played a creditable part in the annual celebration of the Declaration of Independence.

Among the most enjoyed feature in which the Portland Band participated were the open air evening concerts given on the dome of the Exchange Building which then occupied the lot on which the marble post office was afterwards built. This "musical regale" occurred twice a week during the summer of 1842.

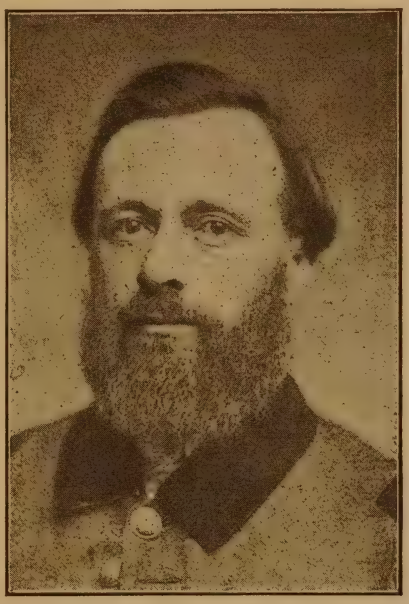
Daniel Hiram Chandler, who for so long a period was identified with the bands of Portland, that he was often referred to as the father of band music in the State, came to Portland in 1843 to accept an invitation to become the leader of the Portland Band.

In that year the Portland Brass Band gave what is believed to have been its first indoor concert, when, at the City Hall, it rendered a program "consisting of marches, quicksteps, slow airs, etc."

Mr. Chandler was born in the town of Merrimac, N. H., on April 17, 1818. At the age of ten, having become proficient on the fife, he made his debut as a musician. While still a youth he organized a band and, when he was but seventeen years of age, became its leader and manager. He went from Merrimac to Nashua and thence to Lowell and finally to Boston before deciding to try his fortune in the Pine Tree State. Mr. Chandler was a famous bugler in his day and, for many years, he had no superior in New England.

Of the band of 1843 he was the last survivor, though two who became members of the band in 1845 were still living at the time of his death. These were Walter Thomas and P. J. Willey.

The Portland Band was "The band" of Western Maine for many years. It took part in all of the large celebrations in various parts of the State up to the time of the breaking out of the Civil War.

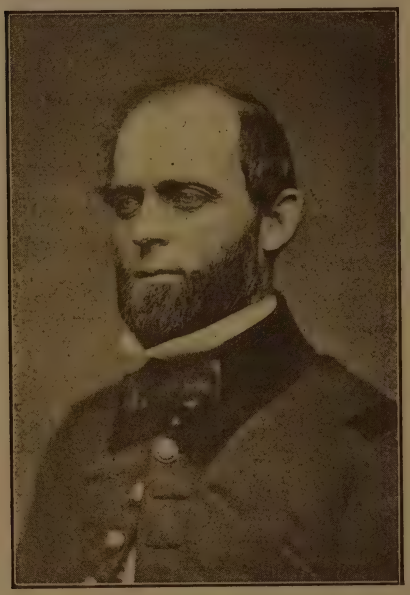


CYRUS L. CURTIS, TROMBONIST IN THE OLD PORTLAND BAND, AND CONDUCTOR OF MOST OF ITS REHEARSALS. FROM A PHOTOGRAPH IN POSSESSION OF THE MAINE HISTORICAL SOCIETY.

Samuel F. Parcher, ex-mayor of Saco, when interviewed by a Portland newspaper representative in the year of his death, made several illuminating references to this old musical organization of which he was a member in the days before the Civil War.

Of the uniforms and business of the band he said:

"We made a handsome appearance and lots of music on parade. Our uniforms consisted of red coats, blue trousers, besprinkled with brass buttons, all surmounted with bearskin caps. They were merely the skin and were as light as any cap, but I cannot say that I think they were very becoming. Whenever we had a drum major, which was not often, unless the procession was particularly notable, he wore an immense cap of the same material.



JONATHAN COLE, LEADER OF THE OLD PORTLAND BAND. FROM A PHOTOGRAPH IN POSSESSION OF THE MAINE HISTORICAL SOCIETY.

"We played manuscript music, written off for each man with pens. It was slow work writing music. It was more difficult music as a rule than is now played. I played a baritone horn in the band and a French horn in the orchestra. There were no slide trombones. Instead of cornets, ophicleides were used."

In 1857 the roster of the Portland Band was as follows:

Daniel H. Chandler, leader; Jonathan Cole, Enos Blanchard, Edward Cobb, A. J. Locke, William Morse, Charles G. Young, Edward M. Gannon, Cyrus L. Curtis, Daniel Dimond, S. F. Parcher, William P. Merrill, Walter H. Thomas, M. B. Ellis, P. J. Willey, J. A. Leavitt, Alfred Green, William C. Shaw and Asa Humphrey.

Cyrus L. Curtis, who played trombone in the band, was a thorough musician and conducted most of its rehearsals.

Major J. A. Leavitt of the old firm of Cummings, Leavitt & Widbur was the snare drummer in the band.

Jonathan Cole, who came from Vermont and who became leader of the band about 1860, was a superior performer on the ophicleide, and E flat bugle, and became one of the best E flat cornet players in the State. During the Civil War he was the leader of the Fifth Cavalry Band under Sheridan.

Ernest Gatley, who played clarinet later in the old band, afterwards went with Gilmore.

Clarence M. Richardson, familiarly known as "Bob," a native of North Jay, played the tuba and later toured with Denman Thompson in the Old Homestead, as the old country fiddler. He married Ada Abbott, a vocalist, who sang in concert in the City Hall at Portland.

When the Civil War broke out the Portland Band was chosen as the First Regiment Band and nearly every member of the band, including Mr. Chandler, "went to war" and shared in all the hardships that befall the soldier. At the close of the war the majority of the members of the First Regiment Band enrolled in the Old Portland Band with Daniel H. Chandler once more as their leader, but in 1869 Mr. Chandler was again succeeded by Jonathan Cole.

In an advertisement of the Portland Band, in 1869, appeared the announcement that it is "the oldest organization for the performance of martial music in the State."

About the year 1865 T. B. Davis, who was the solo B flat cornettist with Chandler's Band, organized the Forest City Band and became its leader. This organization continued in existence until 1871 and was considered an excellent band.

Some of those who were with the Old Forest City Band were H. Backus,

at one time director, A. McKenney, leader, B. E. Adams, G. E. Brown, B. F. Brown, Daniel H. Backus and Peter W. Stoneham.

Mr. Davis was also solo B flat cornettist in the Portland Band under Jonathan Cole.

The Old Continential Band, which was organized before the Civil War, was another Portland Band. Nathaniel Cobb played the clarinet and William Harmon of Gorham and Amos Knight, an old Portland bricklayer, were the fifers.

William Harmon, or "Bill" as he was commonly called, could play the fife for country dances, in his day, as well as any one of the old time fiddlers could fiddle. He was in great demand in all parts of Cumberland County, but wherever he went one of the requirements was that he should be furnished with plenty of good strong tea. This beverage, without the addition of either milk or sugar, he sipped freely between dances in order, as he declared, to keep his lip in condition, that he might thereby be able to play the evening through, with no longer pauses than would be required by a performer on a stringed instrument.

Cobb's Quadrille Band, organized about 1863, lasted about two years. Its members were Nathaniel Cobb, clarinet; A. T. Walsh, first violin; William Bodge, second violin; T. B. Davis, cornet; E. A. Jordan, double bass.

Many an old New England resident will recall the days that were between the ending of the Civil War and the celebration of the centennial of the founding of the United States of America, when political torchlight processions, in which any, who would, could march, paraded up and down the main street headed by the town band, which was led by its high-hatted drum major. In these parades numberless lighted transparences, revealing the sentiments of opposing political factions, were borne aloft, and as the band, in passing, played inspiritingly and the local drum corps drummed thrillingly, they were greeted with unrepressed cheering from those gathered on the doorsteps and balconies of houses, the windows of which were illuminated with scores of flickering candles, while red fire burned at irregular intervals on the curbstones of the sidewalks along the line of march and brilliantly tinted sputtering stars shot fitfully into the air from numberless roman candles. There were serenades by the band for those from whose home the community campaign flag was flying, and again at the homes of candidates for political honors, where speeches were called for and refreshments were served.

The *Portland Evening Advertiser* of September 11, 1873, contained an advertisement stating that "The undersigned have formed an association to be known as Chandler's Band," signed: D. H. Chandler, Charles Grimmer, J. M. Mullaly, C. M. Richardson, J. Tyler and E. M. Gammon.

The formal organization of Chandler's Band was not consummated, however, until January, 1876, when articles of agreement were signed by twenty-two men, with D. H. Chandler leader. Thus was Chandler's Band of Portland born.

Under Mr. Chandler the band played in nearly every city in the area bounded by Washington, Montreal, Detroit and St. John and came to be regarded as one of the first bands in the State.

From some of the most proficient members of the band, in 1874, an orchestra, known as Chandler's Crack Six, was organized. It consisted of Charles Grimmer, first violin; Daniel H. Chandler, second violin; J. M. Mul-

laly, clarinet; Clarence Richardson, violin; Joseph Tyler, cornet; Edward Gammon, double bass. This orchestra played at many social functions up to the time of its leader's last illness.

Mr. Chandler became a great favorite with the people of Portland and in 1885 was publicly presented with a gold watch and chain as a gift from more than one hundred of his admirers, and a Knights Templar charm by the members of his band.

In 1928 Chandler's Band was conducted by Charles M. Brooks, under whom it had played on almost every important civic and patriotic occasion in Portland for more than twenty-seven years.

The personnel of Chandler's Military Band in 1928 was as follows:

Charles M. Brooks (*trumpet*), leader; *Flutes and Piccolos* — H. T. Wall, Thomas Johnson; *Flute and Saxophone* — P. J. Storey; *E flat Clarinet* — H. T. Googins; *B flat Clarinets* — John Leighton, O. J. Christian, F. O. Corliss, H. W. Ingram, A. W. Whittier, F. C. Gibbs, R. S. Tinkham; *Trumpets* — H. W. Varney, E. G. Blanchard, G. W. Wood, J. L. Tourangeau, E. A. Woodside, T. B. Peters; *French Horns* — L. H. Wilson, E. P. Blackwell, H. M. Gifford, H. E. Bacon; *Baritones* — A. S. Conant, E. E. Hybert; *Trombones* — B. L. Greely, W. K. Ingram, C. H. Hicks, F. L. Clark; *Tubas* — A. J. Guimond, S. A. Guimond, W. P. Harrington, J. H. Crangle; *Snare Drum* — F. S. Williams; *Bass Drum* — H. T. Farrington; *Cymbals* — F. L. Prince; *Armorer* — M. W. Libby.

Among those who were leaders of Chandler's Band have been Frank L. Collins, William E. Chandler, Enos Blanchard, Frank I. Moore and Philip E. Robinson.

Others connected with the band have been:

J. N. Jacobson, F. L. Bradford, F. L. Prince, Ira M. Davis, F. O. Welcome, W. P. Harrington, H. E. Mills, Dr. F. J. Chipman, Harry Wall, L. W. Fickett, W. G. Newell, F. N. Colesworthy, W. W. Mayberry, Wilfred Booth, Joseph Freeman, Frank M. Chipman, Ernest Haskell, John Woodbury, E. S. Beal, Walter Thomas, Daniel Skillings, Eugene Lesser, James A. Bain, Charles G. Richards, John T. Fagan, William Crockett and Arthur Cole.

After the organization of Chandler's Band, Jonathan Cole continued to be the leader of the old Portland Band until 1882 when Frank L. Collins was elected to succeed him. On reorganization of the band in 1899 William E. Chandler, son of Daniel H. Chandler, became leader and continued for about two years until he became associated with the American Cadet Band.

For a long period these two bands were rival organizations in Portland. W. E. Chandler for many years coached other bands in the State. Among these were Merriman's Band, South Portland, Sanford Band, Kennebunk Band, Dunstan Band and Winthrop Band.

The American Cadet Band of Portland, organized in 1886, had, at first, but four members. These were Alfred Whittemore, Jack Simpson, Frank Stubbs and Andrew Westman and they met every week for regular practice. Gradually other members were added, and when the band finally appeared on the street in the regalia of the Old Portland Cadets, there were twenty men in the organization. These were:

Alfred Whittemore, Frank Stubbs, Joseph Legault, Sylvanus Libby, H. M. Varney, H. T. Wall, N. E. Tucker, James Doyle, Jack Simpson, Charles Artenzen, Leonard Libby, Fred Pine, Ira W. Hamilton, Samuel Ross, Andrew Westman, Robert Brown, Edgar E. Giles, S. H. Bruns, Charles Norton and Harold Ingraham.

These were known as the charter members.

Alfred Whittemore, solo cornettist, was the first director of this band, and he was succeeded by Charles Schonland. Daniel H. Chandler had assisted in coaching the band and its first appearance was a creditable one.

R. B. Hall, who, at that time, was enjoying exceeding popularity as a composer, then took the leadership of the band and gave it considerable prominence by featuring it en tour

240TH COAST ARTILLERY MAINE NATIONAL GUARD BAND, FRANK J. RIGBY, LEADER. PHOTO BY ALLEN HUBBARD. COURTESY PORTLAND MAINE PUBLISHING COMPANY.

through Maine and Massachusetts. William E. Chandler succeeded Mr. Hall as leader and on Mr. Chandler's retirement Charles E. Downs assumed the directorship of the band. Later F. A. Nye became conductor. On the roster of the organization in 1908 were:

*Cornets*—A. Currier, D. Cavanaugh, A. Whittemore; *Piccolo*—T. Johnson; *Clarinets*—Earle Hamilton, Fred Gooch, Raymond Wilson; *Basses*—Ralph Knight, Peter Massbyl; *Trombones*—Charles Moses, Charles Farr, George Wentworth; *Alto*—Edward Jordan; *Drums*—George Beals, George Raynes.

Rigby's Band of Portland was the successor of The American Legion Band, which Frank J. Rigby organized in 1920. Four years later the name of the band was changed to Rigby's Band. Under Mr. Rigby's direction the band came to rival for first place some of the best bands in the State. Following were the players in 1928:

Director (*trumpet*)—Frank J. Rigby; *Flute and Piccolo*—Harold Lawrence; *Clarinets*—Donald Davis, Maurice Lane, Wendell Doherty, John B. Gooch, Herbert Marshall, John Quinn, Horace Oliver, Jose Wallace, Henry Merrill; *Trumpets*—Frank P. Knapp, Leonard Hall, Clarence Rowe, Everett Leighton, Linwood Knight, Paul Drossel; *Horns*—Arthur Stevens, Bryon Whitney, Maynard Young, Henry Cook, Carl Brown; *Euphonium*—Ernest J. Ward; *Saxophones*—Cecil Dyer, Kenneth Naylor, Lawrence Farr; *Trombones*—Charles Odlin, Paul Davis, Orville Duplissie, Paul Farrington, David Rubinoff; *Basses*—Harold Little, Maurice Wade, Norman Flagg; *Percussion*—Joseph Kenney, Harry Marr, Fred Ward.

Mr. Rigby was also leader of the 240th Coast Artillery Maine National Guard Band for some years, but, although he was retired in 1926, he was retained as acting band leader and was directing this band in 1928, the personnel of which was as follows:

*Flute and Piccolo*—Harold Lawrence; *Clarinets*—Donald Davis, Maurice Lane, George A. Law, John Quinn, Horace Oliver, Herbert Marshall, Jose Wallace, Henry Merrill, Roger Calderwood; *Trumpets*—F. P. Knapp, Leonard Hall, Clarence Rowe, William Vacchiano, Hyman Fineburg; *Euphonium*—E. J. Ward; *Horns*—A. Stevens, M. Young, H. Cook, C. Brown; *Saxophones*—R. Frost, K. Naylor; *Trombones*

— P. Davis, O. Duplissie, D. Rubinoff, P. Farrington; *Basses* — H. Little, N. Flagg; *Drums* — Lew Barrett, Joseph Kenney, Fred Ward.

Several attempts to organize bands were made by the Italian residents of Portland. In 1922 Anthony De Cristafaro, a former member of the Fifth Infantry Band, and a graduate of the Conservatory of Music at Naples, Italy, organized the Italian Caruso Symphony Band, which gave several concerts before its leader moved from Portland, and in 1925 the Guiseppe Verdi Italian Band was organized by R. Carlo. The Italian Caruso Symphony Band, during its existence, assisted at all the feasts and celebrations of the Italian people in Portland and other nearby cities.

An unusual band was the Portland Girl's Caledonian Pipe Band organized in 1925. It proved to be an attraction for parades and concerts. Major T. John Smith was its leader.

The LeGault Boy's Band of Portland, organized in 1885 by Joseph D. LeGault, was featured on many occasions and was very popular in its day.

Willard D. Mayberry, cornettist in Chandler's Band, pianist and violinist and a composer as well, was born in Windham and taught music in Portland for a number of years. Among his compositions were "The Great White Hall" and "Of Love and Duty."

Charles G. Richards, who was also a member of Chandler's Band, in which he played E flat alto, was a native of Portland where he studied with Jungnickel and became leader of several orchestras.

Among the professional orchestras in Portland were Grimmer's Orchestra, organized in 1880 and led by Charles Grimmer, who was also leader of the Portland Theatre Orchestra; and Given's Orchestra (Fred Given, leader).

Alfred L. Ryser, a native of Neufchatel, Switzerland, who, for more than twenty-two years, was identified with Gilbert's Dancing Academy in Portland in the capacity of pianist, played at many notable social functions during his lifetime. He was organist at St. Stephen's Church for a long period and afterwards played in the Central Parish Church at Yarmouth. He was one of the most popular musicians who ever lived in Portland and at the time of his funeral an orchestra of fifteen pieces played during the service and fifty bandsmen escorted the cortege on its way to the cemetery.

Portland had another organization, in 1881, known as the St. James Band, composed of the younger musicians of the city. Frederick Davis was the leader and it was under the tutelege of F. L. Collins of the Portland Band.

The Maine State Fife and Drum Corps, organized in Portland in 1885, was very successful for a number of years. John T. Fagan was the leader for the greater part of the time, and T. L. Callan for the last six months of its existence. Among others prominently connected with it were Robert L. Whitcomb, James T. Garrity, H. L. Stimson, George S. Massey. The Maine State Fife and Drum Corps played an important part in Portland's Centennial Celebration in 1886.

The Maine Centennial Drum, Fife and Bugle Corps, organized by John T. Fagan in 1920, proved one of the outstanding attractions in the celebration of Maine's Centenary. Among its members were veterans of three wars, Peter Powers, a famous drummer in his day, and Edward Raynes, one of the fifers, were Civil War Veterans. With its eleven fifers, nine buglers and eighteen drummers, led by Mr. Fagan and preceded by a group representing "The Spirit of '76," the Maine Centen-

nial Drum, Fife and Bugle Corps was productive of thrills that were not excelled by any other feature of the parade.

The United States Fifth Infantry Band, stationed at Fort Williams on Cape Elizabeth, near Portland, with its eighty excellent musicians, its carefully selected instrumentation and coached by highly trained army band leaders, came to be regarded as an outstanding United States Army musical organization. For some years the band was under the instruction of Master Sergeant William Illingworth, a veteran army band leader; and under his successor, Warrant Officer Kurt Frier, it was developed into a high class concert band which made several appearances as such, each time to crowded houses, at the City Hall in Portland. The concert programs were rendered with a verve which gave evidence that the men had caught the true spirit and imagination of their talented leader.

The Fifth Infantry Band came to possess many trophies of its tours to foreign lands. It played in Belgium before King Albert from whom the band received one of its most prized cups. In 1927 and 1928 the band was directed by Warrant Officer A. D. Ginrich, who had come to Fort Williams from the Thirty-fifth Infantry stationed at Hawaii, and under whom its much admired playing of classical and popular programs continued to be heard on the Fort Williams military reservation, and over the radio from Station WCSH.

The first Bangor organization to possess a musical standing sufficient to attract recognition as a band was Clark's Band of which James Clark was the leader. It is said to have been organized in the early fifties, but little is known of its history and it probably ceased to exist long before the Civil War broke out.

The Bangor Light Infantry Band, which came into prominence a little later through the efforts of William Rounds and others interested, was started in 1858 as an adjunct to the Bangor Light Infantry and for the purpose of furnishing music for any engagement that might offer, but its organization was not perfected until early in the following year. The title page of the record book of the band bore the superscription, "Bangor Cornet Band, January 26, 1859," the date of its meeting in the hall of the Bangor Light Infantry, and this is the time from which the Bangor Band has since dated its beginning.

Those present at this meeting, at which the constitution was adopted, were:

William Rounds, Charles A. Frost, George Holt, John O. Young, W. N. Gillies, Elisha M. Smith, C. F. Smith, Charles W. Small, William T. Standish, William L. Boyd, H. P. Cronin and H. P. Crowell.

These men were the founders of the Bangor Light Infantry Band. W. L. Boyd was elected the first President of the band and W. T. Standish clerk and leader. Mr. Standish, who was then a member of James G. Wasgatt's Quadrille Band, had been connected with Bond's Band of Boston and was a cornettist of considerable experience.

In February of the year in which it was incorporated the Bangor Light Infantry Band gave its first concert. Its first set of instruments which had been purchased of the old Union Brass Band of Belfast, which had then just disbanded, were rather archaic and were far from satisfactory, if later records are to be believed. The uniforms were purchased of Bond's Band of Boston and they consisted of red coats and white striped black trousers and bear skin caps.

During its first season the band filled more than sixty engagements, among which were included military and firemen's parades and musters, excursions, concerts and serenades, some in Bangor and some in other cities and towns in the State.

In this year E. H. Goodale was chosen leader, and, under the patronage of Dr. A. C. Hamlin, a course of four "Musical Soirees" was given. At them the best local talent assisted and vocalists from Boston and other cities were added attractions. From the proceeds of these concerts new uniforms were purchased.

In 1860 A. D. Harlow of Saco was chosen leader of the band, new quarters were taken in Mechanic's Hall and many concert engagements were filled.

A rival band known as the Citizen's Cornet Band had, in the meantime, been organized, and, during this year, an attempt was made to consolidate the two bands.

In 1861 with renewed enthusiasm, under their new leader, the band voted to enlist in the war as the Second Maine Regiment Band, and the following men enlisted:

A. D. Harlow, George Holt, W. B. Peakes, Charles A. Frost, W. L. Seavey, W. N. Gillies, E. M. Smith, E. Andrews, E. H. Goodale and A. Morris.

The record book of the band contains this interesting entry: "Previous to starting for the seat of war the band men were invited on board the good steamer M. Sanford (Capt. E. H. Sanford) where they partook of a bountiful collation, provided by the officers of the boat, and, last, but not least, were presented with a purse of Fifty Dollars by the generous captain." The band followed the Second Maine Infantry through the campaigns of General McLellan on the Peninsula until it was discharged in the summer of 1862 by the Act of Congress which discharged all bands. After its return H. S. Morey acted as leader until 1863, when Mr. Harlow was re-engaged, and in March, 1865, the band re-enlisted as the Sixth Maine Regiment Band.

In 1867 M. H. Andrews was chosen leader and under his direction the band came to be ranked as an organization of high musical standing. New instruments and uniforms were provided by popular subscription, by the citizens of Bangor, and music of a much higher order than before was performed.

The uniforms were of dark blue, the trousers having a light blue stripe at the side trimmed with narrow gold lace; the coat was set off with plain gilt buttons and epaulettes of heavy gold braid, the collar being trimmed with wide gold lace; the fatigue caps were flat, trimmed with lace and a scroll of lace on top and the handsome dress caps were trimmed with heavy gold lace surmounted by a white plume and pompon.

M. H. Andrews conducted the band during each active season for fifteen years and inspired the members with loftier ideals. During this time the work of the band showed remarkable improvement.

For this period, during the quieter months, the band was conducted at different times by A. D. Harlow, W. B. Peakes, J. Phelps, J. M. Mullaly, Castledini, M. Nesbitt, J. Delaney and C. E. Taylor.

The term "cornet band" having come into general disuse in 1877 the name of the band was changed to Bangor Band.

In 1883 R. B. Hall was elected leader. In 1884 the band received the Second Regiment appointment and during the campaign which followed it was presented by the Loyal League

with a bass drum, which it still has in its possession. In 1885 John Mullaly was leader, but in the following year R. B. Hall was again chosen and he was succeeded by Frank L. Tuck.

Steven Cream, an English bandsman, who later acquired an international reputation as a concert virtuoso, became leader of the band in 1887, and, because of his efforts among the individual members, the work of the band was brought to a more finished state than ever before, but after having served as leader for one year he left Bangor to return to his native country.

Then followed several years of business depression during which the band was successively directed by Messrs. Andrews, Tuck, Gilbert, Harlow, E. C. Adams and Dr. O. E. Wasgatt.

In 1895 the prospect of continuing the organization seemed so hopeless that a committee was appointed to ascertain the value of the assets of the band, for the purpose of disposing of them, and here the history of the Bangor Band would have terminated but for the encouragement given by their leader, Dr. Wasgatt, to those who were determined that the band should continue.

On account of professional duties, which would not permit Dr. Wasgatt to accept a permanent directorship of the band, Harvey J. Woods was secured in 1897, and under his direction the band was again placed on a substantial basis. Mr. Woods was not only an excellent teacher and coach, but he possessed a knowledge of the theory of music and an understanding of the limitations and qualities of band instruments on all of which he was a performer. During the six years of his leadership he worked unceasingly to build up the organization so that it would be one of the finest in New England. He encouraged young musicians in their preparation for band work and held rehearsals for amateurs so that vacancies in the band, as they occurred, might readily be filled. He was a real inspiration to many of the younger musicians and aroused in them a keen interest in music for music's sake.

When Mr. Woods resigned in 1903 to move to Seattle, K. A. Ringwall became leader of the band, and, under him, at Lewiston on St. John's Day that year, the band took part in a massed band concert in which two hundred players participated. Mr. Ringwall, who was a thorough musician, received his education, including a conservatory course, in European music centers. He became noted for his marked ability in interpretation of the works of the better composers.

In 1905 Mr. Ringwall was succeeded by Howard C. Eaton, who, because of his long and varied career as leader of some of the best bands in the country, was well equipped to carry on the work of conductor of such a band. Besides exhibiting more than ordinary skill in the technic of conducting, he drilled the members in the field maneuvers of a military band.

On his retirement, in 1908, he was succeeded by Adelbert Wells Sprague, who had first become affiliated with this band in 1896, and under whom the organization was brought to an enviable standard of excellence as a concert band.

In 1909 the band again enlisted and for six years served as the Regimental Band for the Second Maine Infantry, National Guard.

The instrumentation and personnel of the Bangor Band in 1927-1928 was was follows:

*Conductor*, Adelbert Wells Sprague; *Flute and Piccolo* — Delmar B. Lovejoy; *Oboe* — Henry F. Drummond; *Clarinets* — Alton L. Robinson,

Frederick W. Baumann, Fred W. Hicks, J. Frank Todd, William Griffin, Kenneth W. Downing, Lloyd A. Colby, Nelson J. Budway, Herbert F. Monaghan, Arthur A. Field, Vaughan N. Coffin, Nelson K. Ordway, Paul C. Sawyer; *Saxophones* — Robert J. Hutchins, Charles F. Jordan, Owen F. Infiorati, Paul E. Goodwin; *Bassoon* — Frank E. Robinson; *Trumpets*—Irving W. Devoe, Rodney J. Rowe, J. Harry Haynes, Linwood Bowen, Lawrence H. Huot, Raymond P. White, Winfield L. Stubbs; *Horns* — David L. Carver, Hall C. Dearborn, Winfield F. Sawyer, Paul L. Leonard; *Trombones* — Benjamin T. Shaw, Maurice P. King, Robert E. Pooler, Herbert C. Hicks; *Euphoniums* — Charles C. Larsen, Karl D. Larsen; *Bass Tubas* — Arthur I. Rowe, Eugene A. Haley, Arthur L. Atwood; *Tympani, Xylophone and Chimes* — Francis G. Shaw, Frank G. Burrill; *Drums and Bells* — Carl S. Baumann; *Librarian* — Charles F. Jordan.

In the seventies and eighties brass bands were numerous in Maine. Band tournaments, under the direction of Frank L. Collins, were annually held at Lake Maranacook, and in these many bands participated.

Judgments were made on tone, tune, precision and expression. Some notable men, among whom were J. B. Claus, of the New England Conservatory, Thomas H. Rollerson and W. S. Ripley, served as judges.

These tournaments usually covered a period of three or four days and the prizes offered ran sometimes as high as five hundred dollars.

The rivalry between the prominent bands and even those from the smaller towns was keen, and in the desire of the men and their leaders to obtain the coveted honor of winning one or more of the prizes, many excellent bands were developed.

It is said that nearly every band in Maine, excepting Chandler's, with which none at that time cared to compete, took part in the last tournament held in 1886, when Glover's Band of Auburn carried off first honors and the Portland Band, under Frank Collins, was awarded the second prize.

Glover's Band of Auburn was born on the one hundredth anniversary of the Declaration of Independence of the United States, when six musicians formed an impromptu band which rode through the streets of Lewiston in a hayrack, in a parade in celebration of that day. These, with others, a few weeks later founded the Auburn Cadet Band. O. F. Alden was engaged as first leader of the band. In 1877 Newell Perkins became director and George H. Glover, who played in Johnson's Band, was chosen leader and teacher.

Because of the rivalry between Johnson's Band and the Auburn Cadet Band it was decreed that no player should be eligible to membership in both organizations, so the Auburn Cadet Band offered to change the name of its organization to Glover's Band if Mr. Glover would stay with and direct it.

Glover's Band became known throughout New England and won the prize in two succeeding band contests which carried with it the championship of the State. Newell Perkins rehearsed the band and directed it at the last tournament, at which time the members were:

*Piccolo* — Will Sturtevant; *Clarinets* — Benjamin Ingraham, Delton Records, Lawrence Pettengill, Lin. Small; *E flat Cornets* — George H. Glover, Benjamin Barrows; *B flat Cornets* — Charles Johnson (solo), Howard Eaton, Bert Alden, Al Foss; *Altos* — Enoch Perkins (solo), Ed Hodgdon, Charles Yeaton, George Sturtevant; *Trombones* — Clifford McKenney, Sewell Parker, Henry Lizotte; *Baritone* — George T. Wilson; *Basses* — Charles Davis, Charles Hartwell; *Snare Drum* — Fred I. Bumpus; *Bass Drum* — Charles Parker; *Cymbals* — Al Pike.

Among the noteworthy musicians who were graduated from the ranks of Glover's Band were Newell Perkins, who went west and organized an excellent band in Boise City, Idaho; Will Sturtevant, who became piccolo soloist in a Boston orchestra; Fred Harlow, trombone soloist; and Delton Records,

who played clarinet in several symphony orchestras throughout the country and wrote and lectured on musical subjects.

Winfield Scott Ripley, who often acted as one of the judges at these tournaments (born in Paris, Maine, in 1839), came to be one of Maine's best known musicians. When a little more than twenty years of age he enlisted as a musician in the United States Navy. For many years he was an instructor of music in the Boston public schools. It was declared that he taught more bands in his lifetime than any other and was a prolific composer of band and orchestra music.

The Union Brass Band of Belfast and the Thomaston Brass Band were two that were giving concerts in Eastern Maine in 1847. A rival Belfast Band composed of the younger men of the town was organized in 1848 and was also very popular for a time. The old Union Brass Band disbanded about 1859.

The Belfast Military Band was organized October 4, 1889. The first officers were:

Ammi Cutter Sibley, President; George H. Bruns, Vice President; Charles Haroden, Field Secretary; Horatio Palmer Thompson, Treasurer; and Ammi Cutter Sibley, Arthur Irving Brown, Charles Baker, George William Burkett, David Pollard Flanders, Samuel Worth Johnson and Elbridge Simmons Pitcher, Directors.

The instrumentation of the band at this time consisted of six clarinets, five cornets, two orchestral horns, two altos, two tenors, two tenor slide trombones, two E flat basses, one valve tenor, one bass slide trombone, one baritone, one double B flat, one piccolo, drums and cymbals. Frank J. Rigby was the leader.

In 1898 this band enjoyed the unusual distinction of having two drum majors — William H. Sanborn, who weighed two hundred and sixty-one pounds and who was the largest man doing military duty in Maine, was the senior drum major, while diminutive Donald Orman Robbins, weighing forty pounds and reputed to be the smallest man in the State of Maine, may be said to have been the junior drum major.

Professor William H. Whiddon was the first to organize an orchestra in Belfast. His orchestra was known as Whiddon's Quadrille Band and was made up as follows:

William H. Whiddon, *1st violin and leader;* Joseph H. Trussell, *2d violin;* George W. Burgess, *bass;* John Singhi, *cornet;* Percy Sanborn, *flute;* and later Jacob L. Havner, *bass.*

In the sixties Professor Whiddon moved to Boston where he became a member of T. M. Carter's Band. He died in Everett, Mass., in the fall of 1909.

Hosea Ripley, who lived and died in South Bethel, taught singing school in Bethel about 1841 and was then considered one of the best vocal and instrumental teachers in those parts. Possessed of a fine voice, and being proficient on any wind or stringed instrument, he was much sought as a teacher. He organized bands at Bryant's Pond, Bethel and other nearby towns.

Pierre L. Painchaud (1853-1909), son of Joseph and Marie Anne La France Painchaud, and organizer and for many years leader of Painchaud's Band and Painchaud's Orchestra of Biddeford, was born at Waton, Canada. He received his education in the public schools and under a private tutor, but was self-taught as a musician. He became an excellent violinist and cornettist, and, for many years, conducted church choirs, bands, orchestras and light operas in Biddeford. Painchaud's Band, to which he gave his name, became one of the best bands

in the State. On Mr. Painchaud's death Joseph Martin was elected its leader and under him the band maintained the high standard of excellence set by its founder.

In 1928 the personnel and instrumentation of Painchaud's Band was as follows:

*Cornets* — Ludger Picher, Warren F. Libby, George Ward, Joseph Garrand, Henry Martin; *Horns* — Arthur Plante, Ludger Binette, Frank Bolduc; *Trombones* — Joseph Binette, Emile Perreault, Arthur Henry, Henry Neven; *Tubas* — Bert McLaughlin, Sam Bernier; *Bass* — Arthur Lambert; *Flute* — Albert Neven; *Clarinets* — Joseph Martin, Peter Laugerin, Joseph Morin, Peter Larochelle, Peter Narmaud, Willie Gaudette, Wilfred Janelle; *Drums* — Joseph Verrier, John Driscoll, Leo Spenard (bass).

Mr. Martin was also the leader of the Biddeford Philharmonic Orchestra, organized in 1901, and in 1928 the other members were as follows:

*Violins* — William P. Simard, Silas Simensky; *Cello* — Alex Greemond; *Cornets* — Ludger Picher, Warren Libby; *Trombone* — Arthur Lambert; *Bass* — William Swenny; *Clarinet* — Joseph Martin; *Drums* — Joseph Verrier; *Piano* — George H. Casseboom.

The Bridgton Band was organized by veterans of the 10th Maine Infantry Band at the close of the Civil War. Among those who composed its membership were John T., Edward C., and Osgood B. Webb, Richard T. Bailey and David D. Blanchard.

The Bridgton Cadet Band, which came into existence in 1876, was a later organization. H. G. Gerrish was its director.

In 1878 the South Bridgton Cornet Band was organized with E. C. Wentworth, Conductor, and F. W. Sanborn, Secretary.

Among the older bands of the State should be remembered the Brunswick Brass Band, which was organized March 1, 1844. William R. Field, Jr., was, for part of the time, its leader and it numbered fifteen musicians. Besides being a marching organization it gave several instrumental concerts in Maine's oldest college town during the six years of its existence.

The Brunswick Cadet Band was a later band which was at its best about 1889.

St. John's Band of Brunswick, organized in 1882, was a successful French Band for many years and its officers were:

Alphonse Saindon, President; Joseph Belanger, Leader; Joseph Saindon, Sergeant; C. L. Lapont, Treasurer.

The Brunswick Drum Corps was led by Alfred Saindon.

The Camden Brass Band was organized in 1848 with Paul Stevens as leader. The following constituted the personnel of this band at that time:

Jacob Anderson, Jr., Edmund Barnes, George Berry, James Cusick, George P. Gilkey, Austin Hosmer, Lorenzo Swett, Edwin R. Tyler, Theodore P. Tyler, D. B. Withington and Thomas Wood.

Each man in the band owned his own instrument. So many fatalities among the members occurred within two years of its organization that at the end of that time the survivors were obliged to disband.

The Union Brass Band of Cape Elizabeth was one of the bands, now hardly remembered, that was in existence in the early seventies. The concerts given by this band in the churches were among the most popular events in the town.

The Cherryfield Band, which was organized in 1869, was one of the few in the smaller towns of the State which continued to function after more than fifty years of service. G. E. Church was its promoter, organizer and leader. Professor D. H. Chandler of Portland was employed as its first teacher and he was followed by Frank Collins

of Boston. Later the band was led by R. B. Hall and E. C. Wakefield. The list of its members was a large one and some of them played in this band for more than forty years.

Not a few of the smaller towns of the State have boasted bands that acquired more than local fame before the Civil War. One of these was the Old Cumberland Band which was organized in 1860. William L. Loring, it is believed, was its first leader, and, after the war, Professor Enos A. Blanchard directed it. Among its members were:

William L. Loring, Homer Blanchard, F. W. Blanchard, A. H. Buxton, Samuel True, E. P. W. True, A. S. Sweetser, W. D. Sweetser, John P. Merrill, Allan Morton, Henry Wyman, Mellen Greeley, D. L. Blanchard and Leonard F. Merrill.

It flourished for more than ten years, but disbanded some time in the seventies.

Another band was organized in Cumberland in 1882 with Professor Enos A. Blanchard as teacher and leader. Among the members, though not all at one time, were:

John H. Anderson, Edward G. Blanchard, Roland H. Blanchard, Everett L. Blanchard, Fenwick S. Blanchard, George Blanchard, William F. Blanchard, Walter E. Blanchard, A. N. Buxton, George W. Collins, James L. Dunn, Frank W. Doughty, Lyndon L. Farwell, Gorham Farwell, Maurice L. Greeley, Charles H. Greeley, David E. Loring, Preston M. Leighton, Charles Lawrence, W. H. Mountfort, Josiah Morrill, Walter E. Morrill, Wallace L. Merrill, Carroll D. Prince, George C. Porter, Charles W. Quimby, E. G. Reed, George T. Roberts, Percy B. Rideout, George D. Sweetser, Loring B. Sweetser, Frank L. Shaw, Fred R. Sweetser, Bradford Stevens, Joseph W. Shaw, Frank Sweetser, John B. Thomes, Robert S. Thomes, William E. Wilson and Benjamin F. Whitney.

From these members, many of whom did not know a note of music when they enrolled, but all of whom were eager to learn, Professor Blanchard, with infinite patience, perseverence and tact, developed the Cumberland Center Band. After months of diligent practice they were able to perform in public and came to play at county fairs, and, on several occasions, paraded with military companies in Portland.

The weekly band meetings were always looked forward to with interest by the members, many of whom had to drive five or six miles to attend them.

The last meeting of the Cumberland Band was held in 1892.

The Damariscotta Brass Band acquired more than local fame in its day, and marched and played in Portland at the Celebration of America's Centennial in 1876.

The first bands, worthy of note, to be organized in Lewiston were the Montcalm Band (named for Louis Joseph, Marquis de Montcalm, with whose name every school boy is familiar), which was composed largely of representatives of the French speaking population, and the Irish Band, which was made up of musicians from the Irish citizens of the Sister Cities on the Androscoggin River. Henry Jagoe was the leader of both of these bands.

Then followed the Old City Band, Henry Miller, leader; Lurvey's Band, Samuel Lurvey, leader; Glover's Band of Auburn, George Glover, leader; Johnson's Band, Horace Johnson, leader; Hobb's American Band, H. C. Hobbs, leader; and the St. Dominic Association Band, Louis N. Gendreau, leader. Professor Gendreau, who had been a bandsman in the Royal Canadian Artillery at the Citadel, Quebec, led the St. Dominic Band for twenty years and was instrumental in forming the St. Cecilia Boy's Band of Lewiston.

Lurvey's Band and Johnson's Band became rivals for band business in

Lewiston and Auburn, and there not being sufficient patronage to support both, in 1887 it was decided to unite these two bands by consolidating thirty of the best musicians from both into one organization; but each band being jealous of its rights would not consent to the election of either Mr. Johnson or Mr. Lurvey as leader. The members of the new band finally united on Frederick G. Payne, who thus came to be the first conductor of the new organization which was to be named the Lewiston Brigade Band.

Frederick George Payne (1856-1919), son of George Washington and Mary J. B. Payne, and organizer of the Lewiston Brigade Band and also of Payne's Second Maine Regiment Band, of which for eighteen years he was its chief musician, was born in Unionville, Conn. He studied music under Freichneckt, A. Cuirlo and Ernest Weber and became a clarinet and saxophone soloist. At the age of sixteen he was the leader of a band at Unionville, Conn. Before coming to Maine, in 1880, he was a member of the 25th and 10th Regiment Bands of New York and the Salem Cadet Band, and conducted a weekly newspaper at Thomaston, Conn. He was a composer of about sixty marches, caprices and waltzes for bands and made over three thousand orchestrations and band arrangements. He did as much for band music in Maine as any man of his time.

Mr. Payne served as conductor of the band from 1887 to 1898 when he was succeeded by Charles C. Johnson (1899 to 1901), Henry M. Gifford (1902 to 1909), and Arthur N. Pettengill (1910 to 1928). Under these directors the Lewiston Brigade Band came to be recognized as one of the leading bands of the State. In 1928 it was believed that the Lewiston Brigade Band held the record for "long time" consecutive engagements. Among these claimed by that organization were:

Burnside Post, G. A. R., each Memorial Day for thirty-seven years; Lewiston Municipal Concerts, thirty-seven years; Lewiston Commandery, K. T., thirty-three years; Maine State Fair, thirty years; Oxford County Fair, eleven years; Dunlap Commandery, K. T. (St. John's Day), fourteen years; Bates College (Commencement Week), fourteen years, and Bowdoin College (Class Day), three years.

Frederick Otis Currier (1872-1921), who was solo cornettist with the Lewiston Brigade Band, came from a musical family. At an early age he acquired a cornet and began studying under his first teacher, William H. Given, and later, successively, with Frank Burnham of Portland, C. C. Johnson of Lewiston and Dana Holt, then of Lewiston. In 1894 he served as solo cornettist in the Togus Band under B. W. Thieme and continued as such for a year or more. After playing for a time in Lewiston and Portland he went with the State Soldier's Home Band at Bath, New York, and then with the Soldier's Home Band at Hampton, Virginia. Besides playing at most of the fashionable resorts on the Atlantic Coast he was soloist in a number of leading orchestras, brass bands and concert companies in New York, and played first trumpet in the Hippodrome for five seasons under Professor Klein. He was solo cornettist at the Buffalo Exposition. When Al Jolson toured the country from coast to coast with his "Dancing Around" Company he took Mr. Currier with him. W. Paris Chambers, the great cornettist, declared that Mr. Currier was the best pupil he ever taught. He was the only cornettist who ever played Chamber's "Voce de Gabriel" in a manner satisfactory to Mr. Chambers, and in appreciation

thereof he was presented with a manuscript copy of it by the composer.

Among notable drum and bugle corps in Lewiston and Auburn were the Kora Temple Drum Corps (twenty-five members), E. E. Ramsdell, director, organized in 1923, and the Le Montagnard Snow Shoe Club Drum and Bugle Corps (twenty-eight members), organized in 1924.

The Livermore Falls Band, Pooler's Orchestra and Murray's Orchestra were all leading musical organizations in Livermore Falls in 1920. Pooler's Orchestra united with Murray's under the name of the latter. Allan Hyde, who was director of the band, was prominent in all of these organizations.

Livermore Falls, at one time, boasted an industrial band. This group of players known as the Tri-Mill Chapter Band of the Employers Mutual Benefit Association of the International Paper Company was a reorganization of the Ste. Rose Band, made in 1924. This band, which played both classical and semi-classical music, gave concerts in several nearby towns.

The Machias Cornet Band, which was organized April 9, 1902, with Hovey M. Wiswell as leader, played at many open air concerts in the village square and also played for all political rallies, Memorial Day exercises, launchings and other public gatherings in Machias and East Machias for years.

The Wiswell Saxophone Orchestra, of which the nucleus was composed of Hovey M. Wiswell and his three children, gave many entertainments in the eastern part of the State for the ten years succeeding 1918. Hovey S. Wiswell (cornet and saxophone) was the leader of the Wiswell Quartette and the other members were Sarah C. Wiswell, saxophone and marimba; Harry S. Wiswell, cornet, saxophone and xylophone; and Andrew M. Wiswell, saxophone, trombone and xylophone. E. H. Parlin, clarinet, Charles Sanborn, drums, and Mrs. Adelaide Hall, piano, completed the personnel of the orchestra.

The Madison Boy's Band, directed by Elmer E. Towne, was, for a number of years, a popular band that gave concerts in all parts of Maine. Mr. Towne, who, for nineteen years, was supervisor of music in the schools of Skowhegan, was a native of Pittsfield. He attended the Boston School of Music and for eight years was leader of the First Battalion Cavalry Band of Boston.

The Millinocket Band, which came to be known as one of the best concert bands in Aroostook and Penobscot Counties, was organized in 1903 with Charles Eaton leader, but after a year of work the band was dissolved for lack of support. Two years later the band was reorganized with Roy Harlow as its conductor.

Other directors were Howard Gordon, E. E. Morgan, James Simpson and Frank M. Young, all capable leaders. While Mr. Simpson was at the head of the organization, through the courtesy of the Great Northern Paper Company, the band was given the use of a room at the mill for their Sunday morning rehearsals.

Mr. Simpson, who was a Scotchman, had been a member of the Musselburgh (Scotland) Band and the Edinburgh Silver Band.

The Norway Brass Band and the South Paris Brass Band were both in existence in 1888. A. E. Norsworthy was the leader of the Norway Band. These two bands united in 1921 as the Norway-Paris Band.

Before Rockland had a band N. A. Burpee and George W. Brown met and played together, during the winter months, for mutual pleasure. One aft-

er another, others joined them on their practice nights in the old Yellow Schoolhouse, corner of Limerock and Union Streets, until a band was formed. John Singhi was the first leader and others were Mr. York, Mr. Fales and Mr. Collins. The last surviving member of that early band was Samuel Burpee.

One of the earliest concerts by this band was given in 1856. At this concert Carrie Burpee, then about six years old, made her first appearance as pianist. On Mr. Collins retirement as leader of the band in 1859 James Wight, then of Lewiston, was secured to direct it. The Rockland Band was in request from far and near for musters, celebrations and public events. One of the most notable pilgrimages made by the band was when it accompanied the Fourth Maine Regiment to Washington when its membership was made up as follows:

*E flat Cornets* — James Wight, John Singhi; *B flat Cornets* — E. A. Burpee, John Grafton, James Partridge; *Horns* — C. M. Tibbetts, Charles Crockett, W. H. Carey, Francis Harrington, George Stevens; *Baritones* — N. A. Burpee, John Burpee; *Tubas* — William J. Atkins, C. C. Chandler, a Mr. Cleveland, Fred Meservey; *Snare Drums* — M. B. Labe; *Bass Drum* — Moses Watton; *Cymbals* — William Harrington.

At Boston, when the band played on the Common, alternating with the Boston Brigade Band, it was given a royal reception and surprised and delighted the Boston people with its playing of Ned Kendall's "Woodup Quickstep," the difficult solo parts of which, it was supposed, no one but Kendall could play as they should be executed, but James Wight elicited the applause of those who had gathered to listen to the band, for his rendition of this composition was done in a manner worthy of the composer.

Several of the members of the band enlisted and served in the Civil War, but, though the original band continued to function for some time afterwards, it never again reached the high plane to which it had attained before the war broke out.

The Rockland Band of 1928 really had its beginning in this band, though it was reorganized under so many different names that it is difficult to follow the branches of its family tree. After the war Mr. Wight reorganized the Rockand Band which to all intents and purposes became a new band. On his retirement the Rockland Band was successively reorganized as Hall's Rockland Band, Arthur Hall, leader; the Rockland Military Band, Herbert Farnham, leader; the Park Band (or Oakland Park Concert Band), Clarence Fish, leader; and on its final reorganization it reassumed its original name, The Rockland Band, while still under the direction of Mr. Fish.

The Sunday afternoon appearances of the Rockland Band in Oakland Park and the concerts given by it in the Park Theatre were, for many years, counted among the most enjoyed events in Rockland's musical life.

Dixfield, with a population of about twelve hundred people, for more than thirty-eight years supported a band, none of the members of which ever received any money from the band's engagements nor were ever subjected to any assessments by the organization. All moneys that the band received for its services were always turned into the treasury for the purchase of instruments, uniforms and music and for general expense.

The first band in Dixfield was organized in the sixties and all that can be told of it is that which has been gathered from some of the oldest citizens of the town. It was a small organization and was considered good

OFFICERS OF THE DIXFIELD BAND, LEFT TO RIGHT, WILLIAM D. LADD, GEORGE W. HALL, THOMAS P. HOLT, G. DANA HOLT.

in those days for a country band. Its personnel included:

Dewitt Chase, Daniel DeLano, Wallace Eustis, Foster French, Harry French, Pitt Gammon, George Holt, George Mitchell, Ed. K. Norcross, Henry Park, Aleck Saunders, Laforest Saunders and Munroe Wormwell.

It existed only for a few years and was not any more irregular in its rehearsals than the average small town band of its day.

The Dixfield Band, organized December 9, 1890, was composed of the following who were its charter members:

George J. Brown, Elmer Brown, Alvah Curtis, Everett Gould, Orman Gould, George W. Hall, Charles Hall, Albert Hall, Wallace Hutchinson, Thomas P. Holt, G. Dana Holt, William D. Ladd, Charles Newton, Almon Stockbridge, Nelson Rose, Melvin Frost and Zenas Taylor.

Its first officers were:

Alvah Curtis, President; Everett F. Gould, Vice President; Zenas W. Taylor, Secretary; Charles Hall, Treasurer; William D. Ladd, Director; George W. Hall, Assistant Director.

To William Ladd, who had previously directed a band at Weld, Maine, Wallace Hutchinson and Almon Stockbridge, the Dixfield Band owed its beginning.

The three Hall brothers and Alvah Curtis and Elmer Brown had all been members of the West Peru Band, which had disbanded a short time before, and George W. Hall had been its leader.

Mr. Ladd was leader of the Dixfield Band until 1895 when he was succeeded by Thomas P. Holt, who had played for two seasons under B. W. Thieme of Togus.

On the death of Mr. Ladd, who was serving as assistant director, he was succeeded by George W. Hall. In 1909, when G. Dana Holt, after a long absence, returned to Dixfield, he became the leader of the band and Thomas P. Holt became assistant and these two piloted the band on its successful career.

To educate the community as well as the band to a better understanding and appreciation of real music was the constant endeavor of the organization from its inception.

In 1928 the Dixfield Band possessed a musical library which was valued at nearly one thousand dollars, and which included standard arrangements from many of the great composers, old and new.

The personnel of the Dixfield Band in 1928 was as follows:

*Cornets* — G. Dana Holt (Director), George W. Hall, Ferdinand Burgess, Merle Witham, Kenneth Collins; *Clarinets* — Nelson Rose, Alton Rose, Thomas P. Holt; *Altos*—Frank Davis, William Frost, Albert Hall; *Baritone* — Edward

A. Haynes; *Trombones* — Fred Childs, Robert Ames, Herschel B. Holt; *Basses* — George J. Brown, Roy Bisbee, Bert Kilbreth; *Drums* — Charles A. Hall, Rodney Haynes.

Others who have been members at various times were:

Edwin Babb, Albert A. Burgess, Romanzo Burgess, Wilder K. Chase, Howard Childs, Rillie G. DeLano, Sherwood Foster, Wallace Hammond, Vivian Horn, George Holt, Archie Kidder, Wallace Ladd, Pliney Ladd, Pearl Moore, Roscoe Moore, Charles L. Stanley, George N. Thompson, Laforest A. Waite and Cyrus Whittier.

The Dixfield Band was fortunate in always having as leaders musicians of the first rank and in possessing a body of men, the majority of whom played, year in and year out, from the sheer love of music.

George Holt (1833-1917), was a native of Saco, Maine. He became interested in music while learning the marble cutting trade in Portland ar his first experience in the art was with Chandler's Band of that city. He went from Portland to Bangor where he finished his apprenticeship as a marble cutter, but continuously pursued the study of music. In July, 1861, he enlisted as musician (leader) in the 2nd Maine Regiment. In the army band he played solo alto, arranged much music for the band and being a good mechanic, he kept the instruments of the band in repair while in the service. He established a monumental business in Dixfield, married Vienna Austin Yetten there and raised a family of three sons, all of whom were musically inclined and two of whom adopted music as a profession. Up to 1903, at which time he was stricken totally blind, he had always been active as an instructor of wind and string instruments and an arranger of music for band and orchestra.

The Durham Brass Band of twenty-two musicians, which had been organized in 1869, by Col. Joseph C. Tyler, was speedily developed into an organization which exhibited more than ordinary musical talent. Colonel Tyler played an E flat bugle and R. J. Hascall a B flat cornet in this band.

At a gathering, at which bands from all sections of Androscoggin County were present, because the instruments of the Durham Band were rather ancient origin, some jocose person took occasion to refer to this band as the "Durham short horns," but the Durham Band outclassed many of the others in superior musical skill, and so, for a time, enjoyed the reputation of being the best small band in that county.

Lyman Parkman (1836-1900), a native of Charleston, Maine, was considered an excellent musician in his day. As a young man he worked on his father's farm and later became a carpenter. He was organist at the Methodist Church at East Corinth for thirty years, and as the leader of the East Corinth Band he became so popular that when bands from other towns passed through East Corinth they would stop and serenade him.

An interesting story is told of him. It seems that when he was hardly more than a boy his father entrusted him to drive his team to Bangor to deliver a load of potatoes. After attending to the business, roughly dressed country lad as he was, he strolled into a music store where one of the first reed organs to arrive in Bangor was being exhibited. The clerk of the store, thinking to have some fun at his expense, with a sly wink at a group of ladies to whom he was showing the instrument, turned and said, "Play us a tune, bub." Much to his astonishment and that of his prospective customers, young Parkman played the organ better than any in the group could have played it, although it was

the first time he had ever played on anything but a four octave melodian.

Soon after the Civil War ended there were bands formed in East Corinth, Kenduskeag, Exeter, Garland, and Hudson, all of which were first led by Lyman Parkman, who went from town to town to teach them.

After Mr. Parkman's death Addison Bragg led the old East Corinth Band and he was in turn followed by his son, Farmer Bragg.

George Bean, a fiddler who played for dances, was clarinettist in this band.

Alexander (Sandy) Davis, a former member of the Queen's Band in London, went from Belfast to East Machias and organized the first brass band in that town.

These are the names of those who were associated with him as members of the band of which he became leader:

Cyrus Blackman, Elisha Blackman, Elisha Chaloner, Jacob Foster, George D. Gaddis, Andrew J. Hanscom, Lyman Hall, Oliver Hall, Daniel Johnson, Edwin Mallon, Samuel Marsh, Henry Maloon, Michael Malaska, Henry Raymond, Andrew Smith and John Wiswell.

George Davis Gaddis, the last to survive of all those who had been members of the East Machias Band, was nearly eighty-eight years old at the time of his death in 1922. He had been a blacksmith all his life.

The Ellsworth Band was another band that was in existence before Fort Sumpter was fired upon by the Merrimac. Henry L. Moore, its organizer and leader, was a cornet soloist of more than local repute. When he died in 1923 he was in his ninetieth year.

West Falmouth was a very musical place in the sixties and seventies. Besides an orchestra of fine musicians, and a string combination for playing chamber music, it supported a small but excellent band. Fred Merrill was the leader of the organization which was known as the West Falmouth Band.

At the time the Farmington Cornet Band was organized (1873) the instruments for its use were purchased with two hundred and fifty dollars, which was raised by popular subscription, and upon their arrival "they were displayed at the home of Hon J. W. Fairbanks to the satisfaction of all musical people."

Wheeler's Band, its successor, which served the people of Farmington for a number of years, came to be, under William F. Miner, concert director, one of the prominent bands of the State. The personnel of this band in 1928 was as follows:

*Cornets* —William F. Miner (Director), Dana Robinson, John Varnum, Fred Barton, Carroll A. Matthieu, Roy Stinchfield, Clifford Small, Jesse Doyen, Gordon Spinney; *Flute and Piccolo* — Richard Mallett; *Clarinets* — Henry Knapp, Nellie Card, Reginald Whitney, Clinton Wright, Arthur Sampson, Merton Knapp, Doris P. Miner, Lloyd Constantine, Edwin Brown, George Thomas, Edward Blasl; *E flat Altos* — Myron Starbird, George Howland; *Saxophones* — Raymond Knapp, Carl Milliken, Mildred Frederic, Barbara Gammon, A. Lorraine Leith; *Horns* — H. W. MacBurnie (solo), Edward Besaw, Harry Goodwin, Frank Pooler, Chauncy Clark; *Trombones* —Lester Starbird, Carll N. Fenderson, Willis Porter, Victor Huart, Tracy Stevens, Kenneth A. Rollins, Sherman Averill; *Baritones* — George McL. Presson, W. Raymond Davis; *Basses* — John Gilkey, Jordan Tarbox, Charles F. Howland; *Snare Drums* — George Rand, Winifred Chapman, Bertram Starbird, Ray Stewart; *Bass Drum* — George Brown; *Cymbals* — George Mosher.

The first brass band in Pittsfield was organized in 1866 with John Green, leader. For four years after 1877, when the band was reorganized, R. A. Conant acted as leader and he was followed in 1881 by H. C. Hunter who served in that capacity almost continuously for more than forty-seven years.

In 1928 the personnel and instrumentation of the Pittsfield Band was as follows:

*Cornets* — H. C. Hunter (leader), J. N. Vail, Howard Towle, Leroy Sampson, Eugene Shaw; *Altos* — Carroll Southard, Sidney F. Jones, Vernon L. Shorey, Glendon Brailey, Harold Woodward; *Baritone* — A. E. Hunt; *Trombones* — Warren Bean, A. G. Ryan, Leland White, Clifton Humphrey, F. H. Haseltine; *Basses* — Charles Small, F. M. Fairbanks, Ray Wright, F. H. Hunter; *Clarinets* — A. W. Gibson, C. G. Snell; *Snare Drum* — Frank Applebee.

In 1918 Sanford and Springvale supported two bands. These were the Parish Band, Wilfrid Bernard, Secretary, and the Sanford Mills Band, John Cowburn, Conductor.

Smith's Orchestra, William Smith, Conductor, was another prominent professional organization there at that time.

In 1928 there was but one band in Sanford and Springvale. This band, known as the Velmo Concert Band of Sanford Mills, was led by Fred J. LaVigne with thirty players and modern instrumentation.

The Rumford Band was led for some years by Anton Eugene Mainente, when it was known as the 103rd Infantry National Guard Band, but in 1925 it was reorganized and for a time was directed by Henry M. Gifford of Portland. Under him it gave several concerts in the opera house and played at all outdoor events in the town.

The band at the National Soldier's Home, at Togus, Maine, was always one of the first concert bands in the State. For more than forty-four years it was directed by B. W. Thieme, a native of Germany and a survivor of the Franco-Prussian War. On coming to America Professor Thieme took up his residence in New York, where he played in some of the best bands and orchestras to be found in the country. Later he settled in Taunton, Mass., and became leader of the famous Taunton Band. After this band had dissolved, on account of hard times, he took up his residence in Boston where he led the orchestra connected with the Brigade Band.

The old Winthrop Band was organized in 1873 with Daniel Teague, leader. Other members and instrumentation were:

*Cornets* — Fred Robie, Ronald McIlroy, Elliott Wheeler, Charles Parker, Howard Packard; *Horns* — Zenas Lougee, Marvenus Woodman, Frank Butler, C. W. Hannaford, Edgar Jackson; *Baritone* — Leeman Butler; *Basses* — Albert H. Webb, Owen Cobb, Mandeville Boyd; *Piccolo* — John Blunt; *Clarinets* — John Calmun, Archie Walker.

Albert H. Young, who for years was known as "Old Zeb Coon," was the bass drummer in the band, and Howard Packard, who lived in East Winthrop, was its first instructor. Frank Bowles, a solo B flat cornet player, though not a regular member, often played with it. John Calmun, who came to be one of the first clarinet players in New England, was afterwards associated with the Togus Band.

Reference has been made in another chapter to the remarkable voices possessed by some of the men who lived in Winthrop in the forties. Four, who resided there in the seventies, became members of the Winthrop Band. They organized a quartette with H. E. Gale, first tenor; Ronald C. McIlroy, second tenor; A. H. Webb, first bass; and Marvenus Woodman, second bass. These men were splendid singers and the quartette brought no little fame to the band. For fifteen years the Winthrop Band was probably the most popular in Kennebec County.

An earlier Winthrop Band which was first taught by Joseph Estey was later led by Charles Glidden.

The Skowhegan Band was organized in 1859. Its first director was A. C. Bradbury, a pupil of Ned Kendall, who led the band until 1862. From an old diary it is learned that

Walter Hatch "fluted in the band," John McCrillis was snare drummer, Mr. Mitchell was the "fife player" and William Plummer, who later became its leader, was the "bass player."

Morrison's Orchestra of Skowhegan, organized in 1861, was very popular and was much in demand for dances and social occasions. Almost from the date of organization of Skowhegan's first marching musical organization the town was not without its band.

The Citizen's Band, organized in 1920, was led by Arthur Plummer in 1928 and the St. Cecilia Orchestra was at that time conducted by Professor Abbott Kendall.

The Gorham Concert Band, organizen in 1877, gave a number of concerts in that year.

John T. Merrill of Gray, director of music conventions in Cumberland County, was also leader of several bands, among which were the Gray Band and the New Gloucester Band.

The Kennebunk Band, which was in existence in 1928, was led by Arthur E. Calder and the other members and instrumentation were as follows:

*Cornets* — George C. Ward, Archie Littlefield, Dr. J. H. MacDonald, George R. Spiller, Clinton C. Groudy; *Altos* — Howard T. Burke, Willis H. Day, Ralph Cousens; *Baritone* — Sidney E. Jennison; *Trombones* — Oscar A. Mitchell, Charles W. Dennett, Harry Stansfield; *Piccolo* — Frank Burke; *Clarinets* — Roswell A. Meserve, Luther A. Jones, Arthur Potter; *Saxophone* — Walter R. Cole; *Drums* — Raymond H. Grant, Donald F. Grant, John Nadeau.

At the time of its organization, October, 1926, Elmer Redlon was leader of the Kennebunk Band. Mr. Calder became the leader in March, 1927.

Older bands in Kennebunk were Moore's Military Band, Frank L. Collins, leader, and the Kennebunk Military Band, William E. Chandler, leader.

Drew's Waterville Band was organized in 1918 by Harry Tilden Drew and came to be one of the prominent bands in Central Maine. This organization, which in 1928 numbered thirty men, has been directed by Mr. Drew since its beginning.

The Waldoboro Band, one of the oldest, if not the oldest in continuous service in the State, was organized in 1858 by Newell Winslow who, with his three sons, all musicians, formed the nucleus of the organization. Mr. Winslow was its leader and manager for more than twenty years. At his death the management, for a time, was taken by Guard Ludwig and he was succeeded by I. Gardner Reed who directed the band until 1906 when he was followed by Walter H. Boggs. The officers of the Waldoboro Band, which, at one time, was known as the Paragon Button Corporation Band, in 1928 were:

Manager — Walter H. Boggs; Leader — Roy Copeland; Secretary and Treasurer — Ernest Castner; President — Otis Ellis;

and the others who comprised its personnel were:

*Cornets* — Herman H. Kuhn, Claud L. Fitch, E. G. Castner, Ernest A. Walter; *Altos* — Frank E. Boggs, Fred G. Boggs, Fred Keaser, Harold Glidden; *Clarinets* — John Greenrose, Luther Clark, Aaron Clark, George Croudis, Otis Ellis; *Trombones* — Elmer Wanig, Eugene McLaughlin, George Olliver; *Baritone* — Roy Copeland; *Bass* — Walter H. Boggs; *Snare Drum* — Arthur Clark.

The Waldoboro Band played for twenty-one consecutive years for the North Knox Fair.

The old American Band of Westbrook was at one time one of the best known bands in the State. At the band muster at Lake Maranacook in 1890 it played in competition with forty-eight bands, which had come from all parts of New England, and won one of the prizes. The members of the band at that time were:

Howard Babb, George S. Rood, William Davie, Edwin W. McLellan, Richard C. Boothby,

Mark E. Allen, Edgar A. Durell, Augustus C. Hydrie, Claude Lefeye, Fred W. Babb, Harland P. Babb, Edwin A. Richardson, John Sullivan, John Minnick, William E. Knowlton, John D. Knowlton, George H. Knowlton, Charles A. Hurd, Charles A. Carleton, Jr., G. Fred Cook, Samuel A. Guimond and J. Melvin Knight.

Howard Babb was the leader of the American Band of Westbrook. George Rood, the drum major, who was tall and as straight as an arrow, led the band with a Civil War musket which he handled with great cleverness.

In 1922 the Westbrook Band was led by Charles A. Guimond, a member of Chandler's Band for twenty years.

The Presumpscot Band of Cumberland Mills was organized in 1889 by Tony Clark, who later organized a boy's band known as Tony Clark's Band of Westbrook. The Presumpscot Band came to be very popular as a parade band. Its membership in 1892 included:

Jacob A. Bancroft, Henry W. Anderson, Royden R. Leighton, Christian Petersen, Joseph Lebeau, William Spiller, Hans Smith, Fred L. Elwell, Charles W. Frank, Fred H. Naylor, Edward Thomes, Willard Mayberry, Bertram Lesser, Robert W. Debeck, Augustine Rogers, Nathaniel A. Blanchard, Henry L. Hendrickson, Walter T. Anderson, Herbert Richardson, Ralph E. Taylor, Frank I. Moore, Lester Verrill, John W. Foye, Stephen E. Elwell, James M. Kelly and Leonard H. Debeck.

Frank I. Moore was at one time leader of the Presumpscot Band.

For some years the little City of Westbrook not only boasted a band with a state-wide reputation, and a boy's band, but it claimed the only Danish Church Band in the State and a Scotch Band of drummers and bagpipers. Rev. C. C. Kloth was the leader of the Danish Church Band, of which he was also the organizer and teacher, and among its members were:

Alfred Christensen, Cornelius Hansen, Conrad Kellar, Rev. C. C. Kloth (leader), Kriver Kloth, Irving Neilsen, Paul Neilsen, Christian Neilsen, Christian Smith, Henry Thompson and Christian Winther.

The Cumberland Mills Scotch Band, named for the northern section of the City of Westbrook, was led by Joseph Cairns, and the other members of this picturesque band in 1927 were:

Christopher Cairns, John Cairns, Joseph Cairns, Jr., William Cairns, Thomas Cairns, Francis MacPherson, Carroll M. Richardson, John Smith, Christie Smith, Joseph Smyth.

One of the most picturesque little towns in Maine is Yarmouth, which, in 1928, had a band numbering forty men.

Ever since 1857 Yarmouth has had its band. The old Yarmouth Band was for a short time, during the Civil War, attached to the First Maine Regiment.

The Yarmouth Brass Band, organized in 1866, was composed of six veteran musicians from the volunteer army. Samuel Chadbourne was the leader and Enos A. Blanchard was director and among its first members were Edward Raynes, John S. Greeley and Charles L. Blake. In 1868 William L. Loring became director, but, ten years later, when Professor Blanchard returned from Boston, where he had moved some years before, he again took up the directorship. In 1880 Edward Raynes was leader of the band and on July 5 of the following year, at a band tournament held at Lake Maranacook, this little band, which consisted of eighteen pieces, played its selection in such a manner that it thrilled the twenty thousand people who had assembled and won for it the third prize. Those who were members of the Yarmouth Brass Band at this time, all of whom participated in the contest, were:

*Director* — E. A. Blanchard; *Cornets* — Edward Raynes, O. A. Mitchell, A. H. Buxton, William L. Loring, C. A. Stoddard; *Clarinet* — J. T. Hammon; *Altos* — Joseph Raynes, Munroe Stoddard, Albert Grant; *Tenors* — C. L. Blake, Nicholas Grant; *Baritone* — H. D. Brackett; *Basses* — J. S. Greeley, A. H. Humphrey; *Solo B flat Cornet* — A. F. Wyman; *Bass Drum*

OLD AMERICAN BAND OF WESTBROOK. LEFT TO RIGHT: TOP ROW — CLAUDE LEFEYE, JOHN KNOWLTON, GEORGE KNOWLTON, GEORGE S. ROOD, DRUM MAJOR, R. C. BOOTHBY, MARK ALLEN, FRED BABB, CHARLES CARLETON; SECOND ROW — CHARLES HURD, JOHN MINNICK, AUGUSTUS C. HYDRIE, HOWARD BABB, CONDUCTOR, EDWIN A. RICHARDSON, HARLAND P. BABB, WILLIAM KNOWLTON, EDGAR A. DURELL, G. FRED COOK; FRONT ROW — JOHN SULLIVAN, EDWARD MCLELLAN, WILLIAM DAVEY, J. MELVIN KNIGHT, SAMUEL A. GUIMOND.

—Albert Grant; *Snare Drum* — George B. Stone; *Cymbals* — P. B. Dennison.

Edward Raynes continued to lead the band until his death, January 1, 1922, since when George E. Raynes has been the director and leader of the Yarmouth Band.

In 1928 the members and instrumentation of the Yarmouth Band were as follows:

*Director* — George E. Raynes; *Cornets* — Paul H. McIntire (solo), George B. Colesworthy, Warren E. Winslow, William W. Simonton, William H. Freeman, Harry H. Colesworthy, Arthur W. Goodwin; *Altos* — John A. Leslie (solo E flat), Earl A. Tryon, Walter E. Curtis, Joseph Raynes, Harry B. Hodsdon; *Trombones* — Fred F. Hubbard, Wallace Purinton, George W. Collins, Robert C. Peck, James D. Marston, Albert L. Barbour; *Baritones* — James E. Bradley, Solon D. Conner; *Basses* — Ralph E. Knight, Alfred W. Doughty; *Piccolo* — John J. Beote; *Clarinets* — Percy C. Chipman, Frank Kimball, William F. Croudis, George S. Croudis, J. Burton Gooch, William H. Merchant, David E. Loring; *Saxophones* — Joseph Warren Raynes, George W. Newell, Douglass Hill; *Snare Drum* — Willett F. Knight; *Cymbals* — Bernard W. Croudis; *Bass Drum* — Ferdinand M. Corliss.

The Fay and Scott Band of Dexter, whose membership has always been comprised largely of the employees of the Fay and Scott Machine Shop, was organized in 1916 and became especially notable, not only on account of its being sponsored by an industrial organization, but because its leader, for more than four years, was a woman. Ralph B. Carleton was its organizer and for some time its conductor, but, from 1924 to 1928, the band was successfully directed by Mrs. Lillian Lucinda Snell.

The Dover-Foxcroft Band was for some years conducted by Joseph Taylor, a director of more than ordinary ability.

In 1928 George W. Chaffee, who received his training under United States Army and Artillery Band instructors, and who had undertaken the leader-

ship of the Dover-Foxcroft Band in 1922, was still its conductor.

Smith's Vinalhaven Band was one of the important bands in Knox County and from its ranks a number of musicians went to play in bands and orchestras of national prominence. In 1928 the following were members of this band:

*Cornets* — Joseph Kittredge (leader), Veli Holmstrom, Leo Lane, Keith Carver, Scott Mills; *Clarinets* — J. O. Roberts, L. C. Smith, Vernard Warren, Max White, Roy Ames, T. Holmstrom, Hugh Dyer; *Trombones* — Kilton Smith, George Swears, Earl Calder, W. A. Smith, E. A. Smalley; *Altos* — Neil Calderwood, Walter Lyford, Jr., Alfred Creed; *Saxophones* — Bruce Grindle, Fred Chilles, Leon Arey, Harold Arey, Arthur Patrick, Elwood Salls; *Basses* — Lee Williams, Louie Merrithew, John Nichols; *Bass Drum* — Bylie Lyford; *Snare Drum* — Calvin Vinal; *Baritone* — Bernard Ericson.

The Passamaquoddy Indian Band is an interesting organization that represents only one phase of the development of the musical side of the North American Indians. The young men and women of the Passamaquoddy tribe have inherited their musical instincts from their aboriginal forbears. Many of the Indian maidens, trained by the Sisters of Mercy at the St. Anne's Convent School, became proficient on the piano, violin, cornet and other instruments, while from the young men of the village was organized a small band, among the members of which have been:

Joe W. Dana, Simon Dana, Newell Noel, Steve Newell, John Newell, Calvin Austin Nicholas, Soctomer Sabattis, Simon Soctomer, Sabattis Mitchell, Pete Stanley.

In 1925 the Passamaquoddy Band played its first important engagement when it participated at the St. Anne's Catholic Church in the celebration of the Midnight Mass, when the congregation, a choir of trained voices, altar boys and musicians, was made up of Indians, all of whom were of this ancient tribe.

Class Thirteen of the Sunday School of the St. Lawrence Church at Portland, organized by Henry F. Merrill in 1906, with a membership originally composed of seven young men, has grown to be not only one of the most noted Sunday School Classes in the country, but, in 1928, it was the second largest in New England. From among its seven hundred and twenty members a band of forty-five pieces, known as the Class Thirteen Band, was organized in January of that year. Its leader was Leroy L. Baker, a native of Maine, and organist and conductor of several ocean steamship bands, including the Steamship Leviathan Concert Band. Every member of the Class Thirteen Band, in 1928, was affiliated with this famous Sunday School Class, and among them were solo players from the United States Fifth Infantry, Rigby's and Chandler's Bands of Portland. The Class Thirteen Band was declared to be the equal of some of the best bands, connected with religious organizations, in America.

Other bands in Maine in 1928 were:

Augusta Cadet Band, Bar Harbor Cadet Band, Boothbay Harbor Band, Bucksport Military Band, Calais City Band, Camden Cornet Band, Danforth Band, Citizen's Band of Dexter, Rubie Band of East Livermore, East Millinocket Band, Eastport Band, Guilford Band, Harmony Band, Houlton Band, Colonial Band of Kennebunk, Eastern Band of Lincoln, Matinicus Brass Band of Matinicus Isle Plantation, Milo Military Band, Monson Cornet Band, Palmyra Band, Newport Military Band, Patten Band, K. of P. Boy's Band of Presque Isle, Waterville Military Band, Turner Band, Winterport Cornet Band.

# CHAPTER VII

## The Music of the State of Maine

### Biographical Section, 1927-1928

IT is fitting in a history of music and musicians of a state, that one chapter should be devoted to those who were living at the time of its going to press, for the musicians of today are the makers of the musical history of tomorrow; and while the names of many, who, in their day, are well known to their contemporaries, would, but for the hand of the historian, be forgotten in a few short years, the names of others, who are then but slightly known, may become household words to a future generation.

In either case, available facts of interest in their musical activities are worthy of preservation.

In the following paragraphs will be found brief references to more than eighteen hundred Maine musicians and members of musical organizations, nearly all of whom were living in 1928, together with the last known address of each.

References to facts of musical interest in the lives of each of these have been made without attempt to praise or to criticize.

Below will be found an explanation of some of the abbreviations that occur therein. The meanings of other and more commonly used ones are so obvious that they require no detailed definition.

Acad., Academy; b., born; Bapt., Baptist; Cath., Catholic; Ch., Church; chmn., chairman; Coll., College; com., committee; condr., conductor; Cong., Congregational; Corr. Sec., Corresponding Secretary; d., daughter of; deg., degree; ed., educated at; g.d., granddaughter; g.s., grandson; grad., graduate or graduated; H.S., High School; Inst., Institute; m., married; Meth., Methodist; m.t., music teacher (generally piano teacher); Pres., President; s., son of; sch., school; sem., seminary; t., teacher of; Unit., Unitarian; v.t., vocal teacher.

**Aagerson, Elizabeth,** m.t. 436 St. John St., Portland, Me.

**Adell, M. Louise,** m.t. Address, Rumford, Me.

**Albling, Sadie,** teacher of piano; d. Percy and Fannie Albling; studied with Florence Libby, Anna Carey Bock and at the Curtis Institute of Music, Philadelphia. Address, 79 Sherman St., Portland, Me.

**Alden, Zilpha May,** organist and teacher of piano; b. Sebec, Me.; d. Walter H. and Leonora M. Alden; studied with Mrs. Elmer Jenkins, University Extension Conservatory, normal piano; leader of senior choir, Methodist Church; org. Park St. Meth. Church; composer, "Oak Leaves Reverie." Res. 17 Park St., Milo, Me.

**Allen, Blanche Viola,** lyric soprano; studied voice with A. R. Frank, Marion Carter and Clara Poole; piano with Alfred Brinkler; sang in concert in New York and B. F. Keith Circuit. Address, Colonial Ave., Portland, Me.

**Allen, Caroline,** mem. Maine Festival Chorus, 20 yrs. Address, Bangor, Me.

**Allen, Mrs. Effie Saunders,** pianist, organist; b. Mechanic Falls, Me., Feb. 18, 1877; d. Edward Augustine and Almeda Saunders; m. Daniel T. Allen, Sept. 12, 1908; studied piano with E. W. Hanscom, Auburn; Mrs. L. W. Clarke and May Hawkes, Mechanic Falls; Mrs. C. A. Stephens, So. Paris; organ, Helen Conant, Lewiston. Vocation, teacher in public schools. Res., 19 Oak St., Mechanic Falls, Me.

**Allen, Florence I.,** m.t. 12 Sawyer St., Portland, Me.

**Allen, Frank C.,** b. Portland, Me., Nov. 1,

1870; s. S. Colman and Helen Bailey Allen; m. Harriet Libby, June 5, 1895; ed. Portland Schools; mem. Masonic Order, Active 33rd Scottish Rite; Past Pres. Maine Charitable Mechanics Asso.; mem. Portland Music Commission, 5 yrs.; Treas. Cressey & Allen. Vocation, merchant, pianos and music merch. Res., 80 Spruce St., Portland, Me.

**Allen, Mrs. Jerry,** m.t. Address, Kenduskeag, Me.

**Allen, William C.,** vocalist (tenor); b. Brownfield, Me.; s. Charles G. and Elizabeth Burbank Allen; m. Clara V. Morrill; Vice Pres. Western Me. Festival Asso.; mem. Portland Club, Portland Country Club, Portland Rotary Club. Vocation, merchant. Res., 53 West St., Portland, Me.

**Ames, Alfred K.,** mem. Maine Festival Chorus, 25 yrs. Address, Machias, Me.

**Ames, Mrs. Alfred K.,** accompanist, Festival Chorus. Address, Machias, Me.

**Ames, Mrs. Ethel Whittier,** teacher of piano and organ; b. Skowhegan, Me.; d. Smith and Almena Towle Whittier; studied, N. E. Conservatory, Boston; org. Bethany Baptist Church; accompanist, Me. Festival Chorus. Address, Skowhegan, Me.

**Ames, Frank S.,** mem. Maine Festival Chorus, 25 yrs. Address, Machias, Me.

**Ames, Morrill H.,** violin maker. Res., 152 Pearl St., Portland, Me.

**Ames, Nellie H.,** accompanist, Festival Chorus. Address, Machias, Me.

**Ames, Virginia,** violinist, music teacher; b. Skowhegan, Me., May 18, 1904; d. Ralph W. and Ethel Whittier Ames; ed. Bates College, Lewiston, Me.; studied with J. A. Kendall, David Fisher, Seldon Crafts; mem. Paerian Club and Clef Club, Presque Isle, Me.; former mem. Macfarlane Club (Bates College, Lewiston), and Philharmonic Club, Lewiston. Res., 28 Summer St., Skowhegan, Me. Mail Address, Aroostook State Normal School, Presque Isle, Me.

**Anderson, Mrs. Frances Drinkwater,** soloist (contralto); studied with Sara Peakes of Philadelphia, Madame Ravi-Brooks of Bangor; soloist Bangor Festival, 1904; soloist Central Congregational Church, Bangor, Bangor Symphony Orchestra. Address, Augusta, Me.

**Anderson, Robert D.,** teacher of banjo, mandolin, guitar; b. Portland, Me., Nov. 9, 1899; s. Stephan J. and Annie M. Anderson; studied with Mrs. A. J. O'Brion, F. Knapp, S. A. Thompson and Sister Evangalista; State organizer and head of Me. Chapt. of The American Guild of Banjoists, Mandolinists and Guitarists. Res., 16 Sherman St., Portland, Me.

**Andrews, Clara,** m.t. Address, Eastport, Me.

**Andrews, Miriam B.,** composer, "Maine." Address, Gorham Normal School, Gorham, Me.

**Anthony, Aline E.,** vocalist; mem. Cecilia Club, Augusta. Address, Augusta, Me.

**Arbour, Joseph Edouard,** instrumentalist (slide trombone); b. Joliette, P.Q., Canada, Dec. 4, 1899; s. Barthelemy and Celina Boivert Arbour; ed. public schools of Augusta, Me.; studied with Ernest R. Hill; mem. Augusta Symphony Orchestra. Address, 47 Washington St., Augusta, Me.

**Archibald, Annie L.,** m.t. Address, 18 State St., Bangor, Me.

**Archibald, Bernard,** pianist; organist Unitarian Church, Houlton, Me.; chorus director. Address, Houlton, Me.

**Arey, R. Mont,** soloist (clarinet); b. Vinalhaven, Me.; s. Rufus and Eliza Ellen Arey; studied under private teachers in Boston; solo clarinet player with Rochester Symphony Orchestra, Rochester, N. Y.; formerly mem. Detroit Symphony, Philadelphia Symphony and Brooklyn Mark Strand Orchestras. Address, Rochester, N. Y.

**Armstrong, Grace,** violinist. Address, Rockland, Me.

**Armstrong, Inez F.,** accompanist, Festival Chorus. Address, Waterville, Me.

**Armstrong, J. J.,** conductor, Festival Chorus. Address, Wilton, Me.

**Armstrong, Louise Holden,** pianist; b. Portland, Me.; d. Walter S. and Mary Yeaton Armstrong; studied music with Alice Philbrook; Librarian Portland Rossini Club; mem. MacDowell Club; former mem. Portland Festival Chorus. Address, 78 High St., Portland, Me.

**Armstrong, Mrs. Molly M.,** violinist; b. Portland, Me.; d. Robert and Sara Mullern; m. Harvard M. Armstrong; ed. Portland Schools; studied with David Fisher and Catherine Patrick; mem. Rossini Club Orchestra. Vocation, Assistant Postmaster, Cape Cottage, Me. Address, Cape Cottage, Me.

**Armstrong, Mrs. W. H.,** vocalist, music teacher. Address, 23 Park St., Rockland, Me.

**Arris, Lois Goddard,** teacher of piano; b. Auburn, Me., Dec. 29, 1898; d. Edward H. and Ella H. Goddard; m. Harold B. Arris, Feb. 3, 1921; studied with Emanuel Wad of Peabody Inst., Baltimore; mem. Philharmonic Club of Lewiston and Auburn. Address, Danville, Me.

**Atherton, Mrs. Lilla,** conductor, Festival Chorus. Address, Dover-Foxcroft, Me.

**Atherton, Myles,** accompanist, Festival Chorus. Address, Dover-Foxcroft, Me.

**Atwood, Frank R.,** Pres. Bangor Festival Chorus (mem. more than 20 yrs.). Address, Bangor, Me.

**Atwood, Mrs. Frank R.,** mem. Bangor Festival Chorus more than 20 yrs. Address, Bangor, Me.

**Auger, A. L.,** m.t. Address, 66 Third St., Auburn, Me.

**Averill, Mrs. Albert E.,** accompanist, Festival Chorus. Address, Rockland, Me.

**Averill, Mrs. Louise,** mem. Me. Festival Chorus, 20 yrs. Address, Old Town, Me.

**Avigliana, Mlle. Giovanna,** soloist and concert artist; b. Gardiner, Me.; d. Joseph and Mary Carr Armstrong; ed. private schools, Gardiner, Me., and graduate of St. Joseph's Academy, Emmettsburg, Md., at age of 15; studied with Pedro de Abella, Francesco Lamperti (Italian Opera); sang in opera in 25 Italian cities, 30 different operas; student and professional life in Italy covered a period of about 10 yrs.; sang the role of Donna Elvira in Don Giovanni with Adelina Patti at Covent Garden, London; studied oratorio with Sir George and Lady Macfarren; appeared in Judas Maccabeus with the Sacred Harmonic Society of London; other engagements in oratorio in Glasgow, Birmingham, Newcastle and other English and Scottish cities. Vocation, vocal teacher. Address, 89 St. James Ave., Boston, Mass.

**Axelsen, Edmund A.,** mem. Warren Male Quartette. Address, Westbrook, Me.

**Bachelin, Mrs. Joseph,** m.t. Rumford, Me.

**Bacon, Harry,** mem. Portland Municipal Orchestra (1st violin). Address, Portland, Me.

**Bagley, Mrs. Alice Parkman,** teacher of piano and cornet; b. Charleston, Me.; d. Lyman and Rowena (Stiles) Parkman; m. George Bagley, Oct. 4, 1902; ed. Boston, Mass.; studied piano with Prof. Tufts, Mrs. Colton and Edith Damon Clark; cornet, R. B. Hall and H. C. Brown of Boston; organist 15 yrs. at Methodist Church, East Corinth; cornet soloist Methodist Church, Pittsfield (1918); teacher of piano in Bangor for 7 yrs. and has been leader of numerous orchestras; at present organist at Baptist Church, East Corinth. Address, Maine St., East Corinth, Me.

**Bagley, Sarah Farnham,** teacher of piano, voice, harmony and other theoretical subjects; b. Woolwich, Me.; d. William Henry and Laura Barnes Bagley; ed. Mrs. Potter's School for Young Ladies, Everett, Mass.; graduate N. E. Conservatory of Music, 1907; studied piano with Carl Stasny, Carl Baermann, Louis C. Elson; theory and composition with George Chadwick and organ with Henry Dunham; taught 7 yrs. Me. Wesleyan Sem.; former mem. Handel and Haydn Society, Boston. Address, Woolwich, Me.

**Bailey, Mrs. Arthur,** vocalist. Address, 887 Forest Ave., Portland, Me.

**Bailey, Bessie,** mem. Festival Chorus, 25 yrs. Address, Bangor, Me.

**Bailey, Mrs. Tabor,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Baird, Mildred Louise,** teacher of piano; b. Turner, Me., Nov. 23, 1894; d. Charles H. and Grace Holman Webb; m. Elmer L. Baird, Sept. 1, 1917; studied with Grace Rogers; pianist Pittsfield Festival Chorus for 2 yrs. Address, St. Albans, Me.

**Bakeman, Helen.** School Music Supervisor. Address, Kennebunk, Me.

**Baker, Charles E.,** vocalist (bass); former mem. High St. Congregational and Second Parish Church Choirs and Portland Men's Singing Club; treas. Milliken Tomlinson Co. Address, 307 Commercial St.; res., 369 Danforth St., Portland, Me.

**Baker, Hilda,** violinist; mem. Portland Rossini Club. Address, 8 Chapel St., So. Portland, Me.

**Baker, Richard M.,** vocalist (tenor); mem. Portland Men's Singing Club. Address, 91 Lincoln St., Portland, Me.

**Baker, Rev. William C.,** vocalist (tenor); b. Worcester, Mass., Oct. 20, 1863; s. Joseph and Martha Jane (Perrin) Baker; ed. at Conference Seminary, East Green-

wich, R. I.; mem. of East Maine Conference; pastor at Troy, No. Vassalboro, Vassalboro, Searsmont, So. Thomaston, Spruce Head, Hartland, St. Albans, Sheepscot, Maine Conference, Fryeburg Harbor, Chatham, N. H., Orr's Is., Bailey's Island, Wayne, No. Wayne, No. Augusta, West Scarboro, Gorham and Chicopee. Address, Gorham, Me.

**Baldwin, Clinton D.,** vocalist (tenor); b. Verona, N. J., May 23, 1874; s. DeWitt C. and Anna F. Baldwin; ed. San Francisco; m. Carrie S. Cook, Jan. 23, 1895; studied with Prof. Percy A. R. Dow; mem. First Meth. Episcopal Church Choir, Pine St., Bangor; formerly leader Wesleyan Chorus. Vocation, purchasing agent, Bangor and Aroostook R. R. Address, 348 State St., Bangor, Me.

**Baldwin, Louise** (see Mrs. Alberto Randegger).

**Ball, Mary E.,** teacher; b. East Corinth, Me.; d. Benjamin and Lettice (Whitmore) Ball; studied under Madam Zimmerman and others; organist, East Corinth Church in 1856; has been connected with the Baptist Church Choir at intervals as organist for a period of more than 50 yrs. Address, Pleasant Place, Waterville, Me.

**Ballard, Charmanatta Patricia Adollo,** music teacher, violinist, pianist, cornettist; b. On the High Seas, June 11, 1889; d. Col. Edward H. and Nancyetta Thyng Ballard; ed. St. Catherine's Academy, Montreal, Canada; St. Joseph's Academy, Portland, Me.; studied piano with Hermann Kotzschmar, Harvey Murray, Portland; studied violin with David E. Fisher, Portland, Prof. Pullen, Bangor, and Matusayi, New York; cornet with B. W. Thieme, and Levy and Hartmann of N. Y. City; mem. Fadettes and Bostonia Ladies' Orchestras; mem. Riedle Demming Band, Worcester, Mass.; Instructor of Music and Languages; Professional Astrologer. Res., 65 Spring St., Apt. 6, Portland, Me.

**Banks, Mrs. Frank,** org. Jefferson St. Baptist Church. Address, Biddeford, Me.

**Barker, Georgia,** m.t. Address, Presque Isle, Me.

**Barker, Ruth Wilkins,** vocalist; b. Presque Isle, Me., Oct. 5, 1891; d. Charles H. and Annie Kempton Wilkins; m. Emerald J. Barker, Aug. 21, 1917; ed. Aroostook State Normal School; studied music with Mrs. Lou Upham and Mrs. J. Hollis Lindsay; mem. choirs at Presque Isle and Houlton Congregational Churches; Treas. Houlton Music Club. Address, 22 Bowdoin St., Houlton, Me.

**Barnard, Herbert W., Jr.,** vocalist (tenor); b. Calais, Me., Aug. 28, 1865; s. Herbert W. and Ellen Young Barnard; m. Edith Megquier; ed. Calais, Me.; studied with William H. Dennett; mem. First Parish, Congress Square and High St. Church Choirs; charter member Portland Men's Singing Club; mem. Portland Music Commission; Treasurer, Burnham & Morrill Co. Res., 64 Neal St., Portland, Me.

**Barnes, Annie M.,** vocalist, pianist; b. Norway, Me., April 17, 1871; d. Albert and Louise (Lakin) Richardson; m. Charles P. Barnes, Aug. 19, 1896; ed. Norway High School, A. B. Colby College, 1894; studied with Madame Scalar (Minnie A. Plummer); Librarian Houlton Music Club; formerly teacher of piano; participated in Chapman Concert in Norway, 1910-11; mem. W. C. T. U., D. A. R., O. E. S., Am. Leg. Aux., Sigma Kappa, Houlton Woman's Club, Mayflower Descendents, American Association Univ. Women, Guardian Camp Fire Girls. Address, 108 Main St., Houlton, Me.

**Barnes, Charlotte,** m.t. Address, 456 Hammond St., Bangor, Me.

**Barnes, Helen Mary,** music supervisor; b. South Paris, Me., May 7, 1891; d. Thomas S. and Harriett Evelyn Barnes; ed. American Institute of Normal Methods, Lasell Seminary, Auburndale, Mass.; studied with Howard Stevens, Henrietta Rice, C. Y. Arthurs; mem. Congregational Church Choir, So. Paris (mezzo-soprano); mem. Maine Supervisors of Music Asso. Address, 3 High St., So. Paris, Me.

**Barnes, Mrs. M. D.,** mem. Me. Festival Chorus, 30 yrs. Address, Bangor, Me.

**Barnes, Samuel Norman,** vocalist (bass); b. Todmorden, Yorkshire, England, Nov. 16, 1882; s. John William and Sarah Stott Barnes; m. Rose Ina Harvey, July 21, 1909; ed. public schools England and Haverhill, Mass., Shaw's Business Coll., Portland, Me.; member vested male choirs from age of 7 in England to close of year 1920 (31 yrs.); member of quartet, Free Baptist Church, Portland, Me., 1921-1922; Westbrook Congregational Church, 1923, 1924, 1926, 1927-8; charter member, Portland Men's Singing Club; Treas. 1922-1925; mem. American Le-

gion, Polyphonic Society of Portland, Choral Art Society. Vocation, Manufacturer's Agent. Address, 42 Prospect St., Portland, Me.

**Barnett, Mrs. Floyd L.** (Helen Bradbury), pianist; mem. Portland Rossini Club. Address, 1223 Congress St., Portland, Me.

**Barney, Mrs. G. Mortimer** (Lou Duncan Barney), vocalist (soprano); b. Rockland, Me., April 17, 1868; d. Alphonso and Helen Adams Duncan; m. George Mortimer Barney, Jan. 10, 1893; studied with Clara Smart, Anna Granger Dow and William R. Chapman; priv. mem. Portland Rossini Club; soloist at the first Maine Musical Festival Concert on program with Lillian Nordica. Address, 93 State St., Portland, Me.

**Barnum, Mrs. Grace Haskell,** concert soloist (soprano); b. Portland, Me.; studied with Errani and Madame Ashforth of New York. Address, Brooklyn, N. Y.

**Baron, Harry Morris,** violinist; b. New York, Dec. 31, 1908; s. Max and Rose Baron; studied with L. G. Fenderson. Vocation, clerk. Address, 344 Main St., Lewiston, Me.

**Barrett, Lew L.,** m.t. (drums). 129½ Wood St., Lewiston, Me.

**Bartlett, Mrs. Charles,** Honorary Member Philharmonic Club, Auburn-Lewiston. Address, Lewiston, Me.

**Bartlett, James Carroll,** vocalist (tenor), concert artist; b. Harmony, Me., June 14, 1850; s. Cyrus and Sarah Butler Bartlett; m. Alice Hamant, Jan. 6, 1897; ed. N. E. Conservatory; studied with Emery, Osgood, O'Neill and Shakspere; mem. Camilla Urso Concert Co. (1875-6), Careno Sauret Co., Barnabee Concert Co., soloist Old West Church, Unity Church and Berkeley Temple, Boston, Harvard Church, Brookline, Plymouth Church, Worcester, King's Chapel, Boston, Plymouth Church, Chicago; soloist at Arlington St. Church, Boston, since 1900. Address, Main St., Medfield, Mass.

**Bartlett, Vera,** m.t. Address, 24 Quincy St., Portland, Me.

**Barton, Llewellyn,** former mem. Me. Festival Chorus. Address, Naples, Me.

**Bass, Albert E.,** Dir. Eastern Maine Musical Association. Address, Bangor, Me.

**Bass, Mrs. J. R.,** Pres. Festival Chorus, Wilton, Me.

HON. PERCIVAL P. BAXTER.

**Bass, Mrs. W. S.,** accompanist, Festival Chorus. Address, Wilton, Me.

**Bates, Alice,** mem. Me. Festival Chorus, 25 yrs. Address, Calais, Me.

**Bates, Emily J.,** m.t.; mem. Me. Festival Chorus, 25 yrs. Address, Calais, Me.

**Bates, John D.,** Vice Pres. St. Croix of Calais Festival Chorus. Address, Calais, Me.

**Bates, Martha Cameron Shaw,** teacher of piano and organ, supervisor of public school music; b. Paisley, Scotland, Sept. 15, 1900; d. John L. and Jessie Bates; studied with Mrs. John Shaw and Carrie F. Luce of Bath, Gorham Normal School and the Northampton Institute of Music Pedagogy, Northampton, Mass.; began as organist and choir director at the First Baptist Church of Bath, at age of fifteen; mem. Mendelssohn Club. Address, 28 Andrews Road, Bath, Me.

**Baxter, Percival Proctor,** organist; b. Portland, Me., Nov. 22, 1876; s. James Phinney and Mehetabel Cummings

Proctor Baxter; ed. Portland Public Schools, Eton H. O. Sch., London, Eng.; Bowdoin College (B.A.) and Harvard Law School (LL.B.); studied with Harvey Murray and Latham True; organist Bowdoin College, Brunswick, Me., during college years; mem. Harvard Club of Boston and New York, Cumberland Club, Portland, and Portland Country Club; Governor of Maine, 1921-24; activities, political. Res., 191 Pine St.; o., 22 Monument Sq., Portland, Me.

**Bean, Elwood L.,** violinist; b. Vienna, Me., April 19, 1901; s. Albert F. and Ollie Curtis Bean; ed. Kent's Hill Sem.; studied with E. R. Hill, Augusta, Me.; mem. Augusta Symphony Orchestra. Vocation, chemist. Address, 39 Oak St., Augusta, Me.

**Bean, Mrs. Gladys M.,** vocalist; mem. Portland Women's Choral Society. Address, 16 Beacon St., Portland, Me.

**Beane, Robert Edward,** violinist; b. Machias, Me., April 1, 1880; s. Joshua F. and Lydia (Crandelmire) Beane; m. Sadie M. Beaulieu, Oct. 12, 1912; ed. Augusta, Me.; studied with Harry Perry; mem. Augusta Symphony Orchestra (1st chair); served in City Government; Dir. Augusta Chamber of Commerce, 4 yrs.; State Commander Maccabees, 1921-25; mem. Masons, Shrine, Layman's League. Vocation, Assistant General Supervisor of the Maccabees. Address, 2 Weston St., Augusta, Me.

**Beardsworth, Nellie,** m.t. Address, 148 Beacon St., Portland, Me.

**Beauchaine, William J.,** violinist; b. Hallowell, Me., 1893; s. Leopold and Rosie Beauchaine; m. Leonida Cloutier; ed. public schools, Hallowell; studied with W. F. Kerr; Pres. Augusta Symphony Orchestra, 1925-26; mem. Rotary Club. Vocation, Manager Western Union Telegraph Co., Augusta, Me. Address, 24 Green St., Augusta, Me.

**Beaudet, Arthur J.,** piano teacher and organist; b. Spalding, Mich., March 22, 1895; s. Frank and Virginia Beaudet; ed. Rumford and Montreal; studied piano with Prof. Rigby in Rumford, with Prof. Anton Devoto at the New England Conservatory, Boston; studied organ with Joseph Jacob at the Institute of France, Paris, France (1927); organist and choir leader of St. Jean Baptiste Church, Rumford. Address, 151 Franklin St., Rumford, Me.

**Beauparlant, Emile J.,** teacher of piano, soloist; b. Haverhill, Mass.; s. John B. and Lydia M. Beauparlant; ed. Haverhill, Mass.; m. Florilda Simard; studied with James W. Hill; musical director of orchestra. Address, 86 College St., Lewiston, Me.

**Beck, Mrs. Evelyn T.,** Pres. Staff Club, Washburn. Address, Washburn, Me.

**Beck, Stella Glover,** vocalist (soprano); b. Sumner, Me., Sept. 12, 1878; d. William R. and Mary R. Glover; m. Eugene I. Beck, May 8, 1904; ed. public schools, Livermore Falls, Me.; studied with Mrs. Carrie Joselyn and Prof. Mower, of Auburn; mem. Turner Federated Church Choir; sec. United Circle of the Federated Church, Turner, Me.; mem. Turner Grange; former mem. Maine Music Festival Chorus. Address, Turner, Me.

**Belanger, Charles Eugene,** youngest organist in America; b. 1914; s. J. O. Belanger; began to play organ at age of nine; organist St. Mary's Church, Lewiston; plays every Sunday for 8 o'clock Mass for children's choir; composes and improvises. Address, 124 Lincoln St., Lewiston, Me.

**Belanger, Joseph O.,** Lic. Mus., music teacher, organist, saxophone soloist; b. Sherbrooke, Que., Canada, Jan. 29, 1880; s. Georges and Celanire Baillargeon Belanger; m. Corinne Lapointe, Oct. 7, 1909; ed. St. Charles Seminary, Sherbrooke; studied organ with Florence Wells; singing with Alex Clerk, Montreal; harmony and composition with Alfred Wooler, Buffalo; Licenciate of the Dominion College of Music, Montreal; honorary mem. of L'Orpheon; organist at St. Mary's Church, Lewiston; former mem. of the Harmony Band of Sherbrooke (saxophone); composer Mass in B flat, La Jongleuse Waltz, Ide Fantansie de Concert, Valse Caprice in G flat, Marche des Seminaristes, "Reine" March, Corinne Waltz, Paul Emile Waltz, O Salutaris (soprano solo), Tantum ergo in D flat (bass solo and quartette), Tantum ergo in B flat (alto solo), and chorus and about one hundred more not published. Address, 124 Lincoln St., Lewiston, Me.

**Belanger, Mrs. Joseph O. (Corinne),** vocalist (soprano); b. St. Alexandre, P.Q.; d. Ulderic and Clarisse Lapointe; stud-

ied voice with Hanscom; soloist St. Mary's Church Choir; Pres. Foyer Musical, Lewiston. Address, 124 Lincoln St., Lewiston, Me.

**Belinian, Asneve Alice,** vocal teacher, soloist (coloratura soprano); b. Armenia, April 20, 1884; d. Jacobs and Flora Camagian-Cameron; m. S. John Belinian, July 10, 1900; ed. Constantinople and Paris; studied with Frederick Waterman, Sara Peaks, Mr. Spencer and Edward Larsen; former mem. Bangor Music Festival. Address, 30 Larkin St., Bangor, Me.

**Bell, Mrs. Leah,** m.t. Address, Winthrop, Me.

**Belleau, Adrienne,** harpist. Address, Lewiston, Me.

**Belleau, Blanche E.,** m.t. 343 Sabattus St., Lewiston, Me.

**Bennett, Mary Harriet,** organist, teacher of piano; b. Kennebunk, Me., Feb. 3, 1901; d. John H. and Alice Milliken Bennett; ed. Northfield Seminary; studied with Heinrich Gebhard; org. Cong. Church, Kennebunkport, and later at Kennebunk; mem. Schubert Club and Kennebunk Business Girls Asso. Address, 58 Summer St., Kennebunk, Me.

**Bennett, Mildred,** School Music Supervisor. Address, Freeport, Me.

**Bernard, Manual,** pianist; studied in Italy, with Elizabeth Strauss of N. Y. City, and at Institute of Musical Art, N. Y. Address, Rockland, Me.

**Bernauer, Francis Stephens,** musical editor; b. Gaines, Pa., s. Joseph B. and Mary E. (Champney) Bernauer; ed. Oberlin Acad.; A.B., B.D., B.E.; m. at Chicago, Ill., Feb. 11, 1913; editor and pub. Songs of Reality, Choice Revival Songs; Mason, I. O. O. F., Clergyman. Res., 33 Maple St., Oakland, Me.

**Berrie, Mrs. Dora Lavina,** (soprano); church singer; b. Nixon, New Brunswick, March 19, 1876; d. H. L. and Julia Powers Dryden; m. Perley S. Berrie, Oct. 4, 1899; ed. Normal School, Fredericton, N. B.; studied with Evans Barnett, Hillsboro, N. B.; mem. choir and soloist at Baptist Churches in Hillsboro and Moncton, N. B., and Houlton, Me.; mem. Houlton Music Club, Houlton Woman's Club. Address, North St., Houlton, Me.

**Berry, Edward F.,** Secretary, Festival Chorus. Address, Rockland, Me.

**Berry, Ethel,** mem. Portland Polyphonic Society, MacDowell Club and Marston Club. Res., 113 Winter St., Portland, Me.

**Berry, Faith Greenhalgh,** organist; b. Castine, Me., June 24, 1881; d. Charles B. and Matilda J. McKenzie Greenhalgh; m. Edward F. Berry, Sept. 15, 1914; ed. public schools, Rockland; studied with Mrs. Gertrude Davis, Henry M. Dunham, and Carl Baermann of N. E. Conservatory; organist First Baptist and Congregational Churches, Rockland; Pres. Rubinstein Club; pianist and conductor of Wight-Philharmonic Society. Res., 25 Grove St., Rockland, Me.

**Berry, Gertrude E.,** soloist (alto); b. Portland, Me.; d. Ingalls H. and Harriet Higgins Berry; ed. public schools, Portland; studied with W. H. Dennett, William L. Whitney, Henrietta D. Rice, Rupert Neily; mem. First Parish Choir, Portland, 28 yrs.; mem. Rossini Club; first pres. MacDowell Club, also Woman's Choral Society. Address, 830 Washington Ave., Portland, Me.

**Berry, Mrs. Harold Lee** (Violetta Brown), vocalist; priv. mem. Portland Rossini Club. Res., 97 State St., Portland, Me.

**Berry, W. P.,** mem. Augusta Symphony Orchestra. Address, Augusta, Me.

**Berryman, Mrs. Mabel M.,** vocalist, pianist; mem. Women's Choral Society. Address, 24 Orange St., Portland, Me.

**Best, Miriam,** teacher of piano; b. Fremont, No. Carolina; d. George D. and Flora Crews Best; ed. Littleton College; Southern Conservatory of Music, Durham, N. C.; graduate of Faelten Pianoforte School, Carl Faelten, private teacher; mem. Cecilia Club, Augusta, and counsellor Junior Cecilia Club; former mem. MacDowell Choral Club, Tuskegee, Ala.; Music Study Club, Birmingham, Ala.; Women's Music Club, Bellingham, Wash.; Washington State Music Teachers' Assn.; Bellingham Music Teachers' Assn. Accredited piano teacher in State of Washington. Address, 10 Winter St., Augusta, Me.

**Beverage, Mrs. Lottie H.,** m.t. Address, North Haven, Me.

**Bewley, Bessie Windle,** soprano soloist and vocal teacher; b. No. Turner, Me., 1887; d. Henry and Estelle Keene Windle; m. John Bewley, 1908; studied with Maine and Mass. Teachers; mem. United Baptist Church; soloist, quartet

soprano, Auburn and Lewiston; mem. Rossini Club, Portland, Philharmonic Club, Lewiston, D. A. R. and B. P. W. Club. Summer res., Cape Elizabeth. Studio, 27 Deake St., So. Portland, Me.

**Bibber, Mrs. Frank C.,** vocalist; priv. mem. Portland Rossini Club. Address, Eastland Hotel, Portland, Me.

**Bird, Dora Frances,** pianist, vocalist (contralto); b. Rockland, Me., Jan. 23, 1873; d. Charles J. and Ellen Pendleton Jameson; m. A. Judson Bird, Sept. 16, 1891; studied with Mrs. Louise Furbish, Mrs. Mae Pendleton Nichols and Mrs. C. B. Shaw; mem. and past pres. Rubinstein Club; mem. Philharmonic Club; with daughter, Nettie Bird (Frost), organized the Harmony Club. Address, 48 Camden St., Rockland, Me.

**Bird, Maria Tibbetts,** organist, teacher of piano; b. Rockland, Me., May, 1854; d. Alpheus Chandler and Fidelia Elisabeth Farron Tibbetts; m. Augustus David Bird, Oct. 21, 1880; ed. public schools Rockland, Me.; studied with Mrs. E. Wight, C. B. Shaw, Eugene Thayer of Boston and Prof. Schench, of Baltimore, Md.; org. St. Peter's Church, Rockland, Me.; mem. Philharmonic, Rubinstein Clubs and Maine Festival Chorus; Pres. Beethoven Club; composer, accompanist. Address, 40 Camden St., Rockland, Me.

**Birnie, Mrs. Gladys,** mem. Women's Choral Society. Address, 164 Coyle St., Portland, Me.

**Bishop, Charlotte C.,** vocalist (soprano); b. Brunswick, Me., Nov. 6, 1903; d. Robert S. Corey; m. Francis P. Bishop, June 27, 1925; ed. Brunswick, Me.; mem. Military St. Baptist Church Choir, Houlton; mem. Houlton Music Club. Vocation, housekeeper. Address, High St., Houlton, Me.

**Blackwell, Charles H.,** vocalist (tenor); mem. Kotzschmar Club, Portland, Men's Singing Club, Portland Polyphonic Society, First Parish Church Choir. Vocation, special agent, Me. Central Railroad. Res., 176 Deering Ave., Portland, Me.

**Blair, Lyman,** Dir. Eastern Maine Musical Association. Address, Greenville, Me.

**Blaisdell, Inez Dustin,** organist; b. Dexter, Me., Jan. 7, 1882; d. Frank E. and Ella L. Dustin; m. Ernest D. Blaisdell, June 27, 1906; ed. Dean Academy, Franklin, Mass.; studied with R. B. Hall, A. W. Kimball and M. E. Blanchard; mem. Laura E. Ross' Orchestra (flute); organist All Souls Church; mem. Business and Professional Women's Club. Vocation, bookkeeper and stenographer. Address, 35 Alba St., Portland, Me.

**Blake, Cornelia Shaw,** pianist; b. Harrison, Me.; d. Francis and Cornelia E. Blake; studied with Hermann Kotzschmar and Geo. W. Marston. Address, "Lawn Crest," 24 Poplar St., Melrose, Mass.

**Blake, Edith R.,** m.t. Address, 485 Cumberland Ave., Apt. 13, Portland, Me.

**Blake, Helen Pettengill,** vocalist; b. Monmouth, Me.; d. Weston and Orianna (King) Pettengill; m. Carleton F. Blake, Sept. 11, 1917; ed. Augusta and Boston Lyceum School; studied with Eva Harriett Stone; Lyceum and Chautauqua concert artist under the name of "The Carletons"; mem. Monmouth Cong. Church and Togus Soldiers' Home Choirs. Address, 11 Colonial St., Waterville, Me.

**Blanchard, Edward G.,** teacher of cornet. Res., 69 Mountfort St., Portland, Me.

**Blanchard, Lucy N.,** honorary mem. Portland Rossini Club. Address, 151 East 81st St., New York.

**Blanchette, Jeannette,** violinist; b. Lewiston, Me.; d. Evangeliste and Marie Louiser Blanchette; studied with Angelina Simard and Josafa Morin; mem. St. Mary's Church Choir; mem. Musical Literary Club. Address, 11 Roak St., Auburn, Me.

**Bliss, Alfred Veazie,** organist; b. Bangor, Me., Jan. 23, 1872; s. Charles E. and Louise A. (Tyler) Bliss; ed. Bangor H. S.; A.B., Bowdoin, 1894; S.T.B., Andover Theo. Sem.; pastor, Cong., Ludlow and Tyson, Vt., 1898-1903, Plymouth Cong., Utica, N. Y., 1903-1909, Taunton, Mass., 1911-21; Dist. Sec. Am. Missionary Assn., Boston, 1921-25; Supt. Cong. Conf. and Missionary Soc. of Me., 1925-; chapel organist Bowdoin Coll., 1891-94; Andover Sem., 1894-97; mem. Delta Kappa Epsilon Frat.; Mason; Portland Cong. Club, Boston City Club. Res., 122 Pine St.; o., 95 Exchange St., Portland, Me.

**Blodgett, Ellen,** vocalist (soprano); mem. First Parish Church Choir and MacDowell Club. Res., 14 Spruce St., Portland, Me.

**Blood, Charles Virgil,** vocalist (baritone); b. Willimantic, Me., Aug. 20, 1896; s. Charles H. and Ella Kincaid Blood; m. Ola M. Fairbanks, Nov. 27, 1919; ed.

Foxcroft Academy and University of Maine; studied with J. K. Springall, Joseph Taylor, H. Foster, and Adelbert Sprague; mem. Universalist Church Choir, Dover-Foxcroft Military Band (drums) and the Quintette and Big Five Orchestras. Vocation, Jeweler. Address, 18 Spring St., Dover, Me.

**Blouin, Exilia M.,** vocalist; mem. Philharmonic Club, Lewiston and Auburn. Address, Lewiston, Me.

**Boardman, Mrs. Elizabeth C.,** mem. Festival Chorus, 25 yrs. Address, Calais, Me.

**Boardman, Harold S.,** Dir. Eastern Maine Musical Association. Address, Orono, Me.

**Bock, Anna Carey,** teacher of piano, concert artist; b. Boston, Mass., Sept. 22, 1896; d. Thomas A. and Mary E. Carey; m. Lux Hugo Bock, M.D., Nov. 19, 1919; graduate Portland High School and St. Elizabeth's Academy, Portland; studied with Sister Evangelist, Dr. Latham True; Stern Conservatory, Berlin (3 yrs.), taking regular piano course, harmony, ensemble playing; also studied with Krause, Rudolph Ganz, Buonamici, Hans Ebel, Mason, Mrs. J. Lhevinne; and harmony with Leslie Loth; mem. Rossini Club, MacDowell Club and Marston Club. Res., 254 Spring St., Portland, Me.

**Bodwell, Mrs. R. H.,** Sec. Cecilia Club. Address, Augusta, Me.

**Boggs, Walter H.,** instrumentalist (E flat bass); b. So. Thomaston, Me., July 11, 1886; s. George and Catherine Walter Boggs; m. Augusta L. Brown; studied with T. H. Rollinson, John Flockton and W. S. Ripley; mem. Waldoboro Band; Dis. Deputy, L. O. of M.; former mem. E. Boston Cadet Band and Waltham Crescent Band. Address, R. F. D. No. 3, Waldoboro, Me.

**Boisvert, Blanche Racicot,** teacher of piano, soloist; b. Coaticooke, P. Q., Canada; d. Dr. D. F. and Leda Vallee Racicot; m. Antonio E. Boisvert, Feb. 10, 1915; ed. Ursuline Convent, Stanstead, and Mont Ste. Marie, Montreal; studied with Edward Clarke, Biddeford, J. A. Bermier from Academie de la Musique de Quebec and Latham True, Portland; mem. Biddeford Thursday Club; Laureate of L'Academie de Musique de Quebec. Address, 249 Main St., Biddeford, Me.

**Bolster, Mabel Owen,** vocalist (contralto); b. Buxton, Me.; d. Prof. E. J. and Joanna Lord Owen; m. Lester Bolster, April 28, 1898; ed. public schools, Buxton; studied with C. R. Cressey, Anna Owen and Mrs. Towles; mem. Music Festival Chorus. Address, Freeport, Me.

**Bolton, Laura,** acc., Festival Chorus. Address, Presque Isle, Me.

**Bond, Mrs. George,** mem. Bach Choir, Bangor. Address, Bangor, Me.

**Bonfillio, Helen,** m.t. Address, 26 A St., Portland, Me.

**Bonney, Katharine Bradford,** vocalist; b. Livermore, Me., April 8, 1882; d. Franklin Bradford and Alice Raynes Bigelow; m. Luther I. Bonney, June 20, 1908; ed. Leavitt Institute and Normal Training School, Lewiston; studied with Alice Morton, West Newton, and Rupert Neily, Portland, Me.; former mem. choir St. Stephen's Episcopal Church, Middlebury, Vt.; mem. choir Williston Church, Portland; mem. Middlebury Choral Society, Women's Double Quartet, Fortnightly Club, Portland; Vice Pres. Women's Choral Society. Address, Surfsite Road, South Portland, Me.

**Bonney, Luther Isaac,** vocalist (bass); b. Turner, Me., Sept. 17, 1884; s. Charles Allen and Cora Merrill Bonney; m. Katherine B. Bigelow, June 20, 1908; ed. Leavitt Institute, Bates College; mem. choir Williston Church, Portland, Me.; mem. Portland Men's Singing Club, Acacia Male Quartet; formerly asst. dir. Middlebury College Glee Club; former mem. St. Stephen's Episcopal Church Choir, Middlebury, Vt. Vocation, life insurance. Res., Surfsite Road, So. Portland. Mail address, 82 Exchange St., Portland, Me.

**Bonney, Mrs. Susan,** vocalist; mem. Women's Choral Society. Address, 51 Columbia Road, Portland, Me.

**Bonsey, May,** m.t.; acc., Me. Festival Chorus, mem. 28 yrs. Address, Ellsworth, Me.

**Booker, Mrs. Anna Parks,** vocalist; mem. Women's Choral Society. Address, 46 St. Lawrence St., Portland, Me.

**Boothby, Mrs. Alfred M.,** vocalist (alto); mem. Portland Festival Chorus; Councillor since 1919. Address, 19 Melbourne St., Portland, Me.

**Boothby, Mrs. Ethel H.,** m.t. Address, Gorham, Me.

**Borden, Mrs. Rose,** m.t.; acc., Me. Festival Chorus. Address, Skowhegan, Me.

**Boucher, Ralph A.,** instrumentalist (trumpet, cornet, French horn); b. Lewiston, Me., Jan. 29, 1903; s. Treffle and Marie Breton Boucher; ed. Auburn, Me.; studied with A. W. Cote and Charles Johnson; mem. Lewiston Symphony Orchestra, Watson's Orchestra and Plummer's Orchestra; mem. Institute Jacque Cartier. Vocation, musician. Address, 3 Pulsifer St., Auburn, Me.

**Boulette, Joseph T.,** m.t. Address, 165 Water St., Waterville, Me.

**Bourke, Charles E.,** m.t. Address, Augusta, Me.

**Boutin, Phelonise,** organist. Address, Old Town, Me.

**Bowdoin, Rosabelle,** m.t. Address, Milo, Me.

**Bowen, Martha Edith,** church and concert singer; b. Fitchburg, Mass., Nov. 14, 1870; d. Andrew and Mary (Eaton) Russell; m. J. W. Brown, 1890; 2d, B. L. Rich, 1896; 3d, H. H. Bowen, Sept. 3, 1925; est. Camp Overlook, Georgetown, Me., 1923; mem. Eastern Star, Daughter of Rebekah, Fitchburg Woman's Club. Res., Camp Overlook, Georgetown, Me.

**Bowers, Mrs. John W.** (Alice Maude Allen), harpist; associate mem. Portland Rossini Club. Res., 614 Highland Ave., So. Portland, Me.

**Bowker, Mrs. Hazel Shaw,** teacher of piano; b. Winthrop, Me., Sept. 19, 1887; d. Chester H. and Rose Jackson Shaw; m. Thomas E. Bowker, Jan. 20, 1914; studied piano with Carl Jean Tolman, Frank L. Rankin and voice with Frances MacNichol; org. First Parish Unitarian Church and Universalist, Belfast, and mem. choir (soprano) Cong. Church, Belfast; mem. Belfast Musical Society and former mem. Clef Club of Lewiston, Me. Summer home, Winthrop, Me. Address, 20 Miller St., Belfast, Me.

**Box, Ethel Wentworth,** vocalist (mezzo soprano); b. Boothbay Harbor, Me.; d. Benjamin and Sarah Wentworth; m. Harry Box, Sept., 1916; ed. College of Fine Arts, Syracuse University, N. Y.; teacher of voice and piano, in Lexington; organist; mem. of National Organists Association. Address, 256 Kentucky Ave., Lexington, Ky.

**Box, Harry,** vocalist, concert artist (tenor); b. Birmingham, England, Dec. 1, 1887; s. Thomas H. and Ellen Box; m. Ethel Wentworth, Sept. 2, 1916; studied with private teachers; winner in State of Maine Contest National Federation of Music Clubs and winner $200 Scholarship Chicago Musical College; Evangelistic Singer in U. S. and Canada. Address, 256 Kentucky Ave., Lexington, Ky.

**Boyd, Mrs. Manlius W.** (H. Marie), organist and vocalist (soprano); b. Hallowell, Me., Sept., 1839; d. Henry W. and Elizabeth Stanwood Locke Decker; studied with Emerson and Wetherbee, Boston; organist Universalist Church, Hallowell, and mem. of old choir. Address, 57 Winthrop St., Augusta, Me.

**Boynton, Mrs. Alice,** m.t. Address, 537 Congress St., Portland, Me.

**Boynton, Mrs. Florence W.,** vocalist; Vice Pres. and one of the founders of the Annie Louise Cary Club, Gorham; director of church music in the State Fed. of Music Clubs. Address, Boothbay Harbor, Me.

**Brackett, Rowena,** m.t. Address, 117 Graham St., Biddeford, Me.

**Bradford, Carrie Mae,** teacher of music; b. Union, Me.; d. John L. and Aurie Keith-Bradford; ed. Maine Wesleyan Conservatory, Kent's Hill Seminary; studied with John Orth; teacher of piano, Kent's Hill, 1904-7; Director Music Dept. Oak Grove Seminary, Vassalboro, 1907-15; mem. Cecilia Club; Pres. Kennebec Co. W. C. T. U. Studio, 263 Water St., Augusta, Me.

**Bradford, Clara Walker,** vocalist (mezzo-soprano); b. Benson, Vt., Aug. 8, 1898; d. Rufus R. and Anna Lou Walker; m. Rev. W. P. Bradford, April 5, 1917; ed. Troy Conference Academy, Vt.; studied with Grace Gunnison, Troy, N. Y.; mem. Old South Congregational Church Choir; mem. Current Events Club and the Cecilia Musical Club of Augusta. Address, 53 Middle St., Hallowell, Me.

**Bradford, Edith,** coach and teacher of piano and voice; studied with George W. Marston of Portland and Whelpley, Boston. Address, Pierce Building, 12 Huntington Ave., Boston, Mass.

**Bradford, Mrs. Maude,** Treas. Livermore Falls Festival Chorus. Address, Livermore Falls, Me.

**Bradley, Etta Swett,** vocal teacher; b. Skowhegan, Me., March 19, 1892; d. Timothy Fogg and Mary Elizabeth Swett; m. Harold W. Bradley, Oct. 3,

1910; studied with Mrs. Philo Steward and T. A. Schroeder; formerly soloist (soprano) at Congregational Church, Skowhegan; soloist at First Parish Church, Milton, Mass.; mem. Rebekah Lodge. Address, 14 Maine Ave., Somerville, Mass.

**Bradley, William V.,** vocal teacher, soloist (tenor); b. Falmouth Foreside, Me., Aug. 21, 1895; s. Frank M. and Melissa Kimball Bradley; m. Ella Gould, Dec. 31, 1918; ed. public schools, Portland, Me., Portland, Ore.; studied with Howard R. Stevens, Henrietta D. Rice and Rupert Neily, all of Portland, Me., and Gio Tyler-Taglieri in Portland, Ore.; former mem. solo quartette First Univ. Church, Portland, Ore., and Trinity Epis. Church of Portland, Ore.; toured South and West as first tenor Knickerbocker Four (male quartette) from that city; since 1919 has been connected with various church choirs in Portland, Me., in succession as follows: mem. Williston Church Quartette; choir director Church of Messiah; choir director First Baptist Church; mem. solo quartette Immanuel Baptist Church; soloist and choir director St. Lawrence Cong. Church, 1926; mem. Portland Men's Singing Club, Kotzschmar Club, Masons, Odd Fellows. Studio, 562 Congress St.; res., 31 Vesper St., Portland, Me.

**Bragdon, Mrs. Frank J.** (Jennie King Morrison), concert artist, music teacher, vocalist (contralto); b. Portland, Me.; d. Jairus Keith and Sarah Goold (Lewis) King; m. Arthur B. Morrison, 1879; Frank J. Bragdon, 1901; studied with William H. Dennett of Portland, Frangçon Davies, New York, Agremonte, New York, Signor Vannucini, Florence, Italy, Monsieur de Trabadello, Paris, Prof. Henry Stanley, London; mem. First Parish Church Choir, Portland, 1880 to 1883; Congress Square Universalist Church Choir, 1883-1896; mem. choir Church of the Divine Paternity, New York, 1898-1901, and sung at its dedication; mem. Second Parish Church Choir; mem. Advisory Board Portland Rossini Club; mem. Portland Festival Chorus; sang 2nd alto for one year with the Boston Ariel Ladies' Quartette; former mem. Cecilia Quartette, organized in 1881, and toured the country as soloist with same; afterwards member Portland Concert Company and the Cecilian Ladies' Quartette. Address, 535 Cumberland Ave., Portland, Me.

JENNIE KING BRAGDON, CONTRALTO.

**Bragdon, Marguerite,** xylophone soloist and drummer; b. Christiania, Norway, July 7, 1894; d. Lewis and Josephine Gilickson; ed. public schools of Kennebunk, Me.; studied with Howard N. Shaw; teacher drums, bells and xylophone; mem. Laura E. Ross' Ladies Orchestra; mem. Katherine Hawkins' Orchestra of Brockton, 1918-20, and the Fadettes of Boston; mem. Business and Professional Women's Club Orchestra, Portland, 1922. Address, 12 Vail St.; studio, 537 Congress St., Room 12, Portland, Me.

**Bragg, Franklin E.,** Dir. Eastern Maine Musical Association. Address, Bangor, Me.

**Bragg, Ina Mae** (Guptill), piano teacher, organist; b. Gouldsboro, Me.; d. Amos Everett and Josephine Lydia (Martin) Guptill; m. Dr. J. Sumner Bragg, Dec. 12, 1906; ed. Hans Schneider Piano School, Providence, R. I.; organist Bar Harbor Baptist Church, 1904-6; accompanist Bar Harbor Choral Society, 1902-5. Address, 67 North Adams St., Manchester, N. H.

**Bragg, Olive,** pianist. Address, Rockland, Me.

**Brandon, Mrs. Grace Hall,** concert violinist; b. Portland, Me. Address, 34 Spruce St., Maplewood, Malden, Mass.

**Brann, Edward,** vocalist (bass); soloist Sacred Heart Church. Address, 148 Washburn Ave., Portland, Me.

**Brann, Mrs. Ethel F.,** m.t. Address, China, Me.

**Bratt, Gustav W.,** vocalist (tenor); mem. Portland Men's Singing Club and Portland Polyphonic Society. Address, 74 Munjoy St., Portland, Me.

**Braun, Cora W.,** vocalist; b. Millville, N. B., Aug. 6, 1908; d. Ernest and Eleanor P. Braun; ed. Aroostook State Normal School; studied music with Mrs. William Jenkins, Houlton; mem. choir United Baptist Church and mem. Houlton Music Club. Vocation, teacher. Address, 69 Pleasant St., Houlton, Me.

**Brazier, Carleen Merle,** supervisor of music in public schools; b. Warrenton Park, Glencove, Me., May 25, 1897; d. Herbert N. and Clara W. Brazier; ed. N. E. Conservatory of Music; studied with Samuel Cole and William Tyler; voice with Edith Castle; mem. Rubinstein Club and Harmony Club of Rockland, Me. Address, Warrenton St., Glencove, Me.

**Brearey, Alice M.,** vocalist. Address, Sanford, Me.

**Brearey, Gordon,** organist and teacher of piano and organ; b. Sanford, Me., April 21, 1895; s. Oswald and Edith (Taylor) Brearey; m. Ethel Elizabeth Graves, Nov. 11, 1918; ed. Sanford, Portland and N. Y. City; studied piano with Sidney Silber Sherwood School of Music, Chicago, Ill., Frank L. Rankin, A. K. Virgil; organ with David McWilliams, Clement R. Gale and Lynnwood Farnam; organist, Episcopal Church, Sanford, St. George's Memorial Church, Rumson, N. J.; organist and choirmaster, St. Luke's, Jamestown, N. Y., St. Peter's, Geneva, N. Y., and Trinity Church, Williamsport, Pa.; mem. Masons, Blue Lodge and Chapter. Address, Trinity Church House, Williamsport, Pa.

**Bremon, Mrs. C. Eugene,** pianist; mem. MacDowell Club. Address, 566 Preble St., So. Portland, Me.

**Bremon, Florence Alsena Vaillancourt,** vocalist (soprano); b. Boston, Mass.; d. O. and Harriett Harmon Vaillancourt; m. Mortimer N. Bremon, Sept. 27, 1899; ed. So. Portland, Me., Chicago and Oak Park, Ill.; studied with Henrietta Rice, Rupert Neily, Music Dept. Moody Institute and Chicago Training School; Pres. Marston Club, 1920-21; mem. Rossini Club, Marston Club, Women's Choral Society, Festival Chorus and Women's Literary Union; teacher of vocal and instrumental; church soloist. Res., 42 Mitchell Road, So. Portland, Me.

**Brennick, Helena A.,** m.t. Address, Rumford, Me.

**Breton, Octave,** m.t. Address, 554 Washington St., Bath, Me.

**Brewer, Arthur Roland,** teacher of piano; b. Bar Harbor, Me., Nov. 23, 1901; s. Fred J. and Georgia Hodgkins Brewer; mem. Northeastern University Band (alto); ed. University of Maine; studied with Louise L. Fernald; mem. Social Science Club of Northeastern Engineering School. Address, 124 Cottage St., Bar Harbor, Me.

**Brickett, Nellie Letice,** organist, teacher of piano; b. Bangor, Me.; d. Rinaldo B. and Fannie Patten Wiggin; m. James A. Brickett; studied with W. C. Kimball and George W. Marston; formerly organist at Baptist Church, So. Paris (18 yrs.); mem. Euterpean Club. Address, East Main St., So. Paris, Me.

**Bridges, Mrs. Adelbert,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Briggs, Mrs. George A.** (Cora Skillings), composer, organist, teacher of piano; b. So. Paris, Me., May 13, 1859; d. Frank H. and Ellen Dunn Skillings; m. George A. Briggs, April 22, 1876; studied harmony with Stephen A. Emery, Boston, and piano and organ with Kotzschmar and Hanscom; organist First Congregational Church, So. Paris, for forty-eight years; accompanist for many of best artists in concerts; piano soloist; first pres. and organizer, Euterpean Musical Club of So. Paris; composer of "Hold Thou My Hand" and about eighty sacred songs and anthems, published. Address, So. Paris, Me. Mail address, 29 Lakeville Place, Jamaica Plain, Mass.

**Briggs, Ruby Clark,** vocalist (soprano); b. Brunswick, Me., 1887; d. William D. and Ella F. Clark; m. Chester A. Briggs, July 14, 1914; grad. Hebron Academy; studied with L. B. Cain, Portland School of Music and Washington College; mem. choir Cong. Church, So. Paris, Court St. Baptist, Auburn, and Mechanic Falls

Chs.; mem. Mechanic Falls Study Club, Rebekah, Colfax Lodge, Eastern Star Granite Lodge. Supervisor school music. Address, 50 Pleasant St., Mechanic Falls, Me.

**Bright, June Lowell,** correspondent and local representative of "Musical America"; b. Bangor, Me., June 27, 1885; d. Joseph Mason and Nellie (Chapman) Bright; ed. Dean Academy, Franklin, Mass., and Bangor Kindergarten Training School; studied with J. Dudley Hall, Boston; corresponding secretary, Schumann Club. Res., 765 Hammond St., Bangor, Me.

**Brinkler, Alfred,** teacher organ, piano and harmony; b. Ramsgate, England, May 2, 1880; s. George B. and Mary (Smith) Brinkler; m. Beatrice Bartol Banks, Aug. 5, 1913; studied piano, organ and choir training with Henry J. B. Dart; organ and composition with Dr. T. Haigh of Ramsgate, England; organist St. Mary's Church, Minster, Eng., 1898-1902; St. Matthew's Cathedral, Dallas, Texas, 1902-5; St. Luke's Cathedral, 1905-15, and St. Stephen's Church, Portland, 1915-27, and St. Luke's since 1927; composer, Suite in A, Grand Choeur and Capriccio for organ, organ pieces and anthems; conductor Portland Men's Singing Club, Polyphonic Soc.; chairman, Portland Br. N. E. Chapt. Am. Guild Organists; Asso. Royal College of Organists, London, 1899; Fellow Am. Guild of Organists, 1905; mem. Kotzschmar Club, Portland Soc. of Art, Portland Club, Economic Club. Address, 104 Park St., Portland, Me.

**Brinkler, Mrs. Alfred,** mem. Portland Rossini Club and Portland Polyphonic Society. Address, 104 Park St., Portland, Me.

**Bristol, Fred E.,** vocal teacher; b. Brookfield, Conn., Nov. 4, 1839; s. Eliud and Mary (Sherman) Bristol; taught singing 62 yrs.; Prof. of Singing, Coburg Royal Opera School, Germany, 6 seasons; Bridgeport, Conn., 4 yrs.; New Haven, Conn., 9 yrs.; conducted summer sch. Martha's Vineyard, Mass., 22 seasons; Bristol Studio, Harrison, Me., 15 seasons. Res., 466 West 153d St., N. Y. City. Summer home, Harrison, Me.

**Brooks, Aldana,** instrumentalist (violoncello); b. Portland, Me., May 27, 1911; d. Gerry Lynn and Mildred Brooks; studied piano with Nellie Beardsworth and Raymond Crawford; cello with Mrs. Bertha Nichols, Boston; mem. Portland Muncipal Orchestra; student. Address, 242 Bradley St., Portland, Me.

**Brooks, Charles M.,** bandsman; b. Fort Preble, Me., Aug. 8, 1859; s. James Madison and Anastatie Butler Brooks; m. Aramede M. Thayer, Sept. 12, 1882; ed. South Portland; studied with C. Grimmer and F. Burnham; mem. Chandler's Band and Brooks' Orchestra (cornet); mem. Athletic Club, Shrine Club, I. O. O. F., Lincoln Club, Sons of Veterans, G. A. R. (honorary member), Masons, Portland Musicians Asso. Vocation, salesman. Address, 68 Exeter St., Portland, Me.

**Brooks, Laura Emelyn,** organist, teacher of piano; b. So. Paris, Me., July 21, 1904; d. Leon A. and Rose Starbird Brooks; ed. Bates College; studied with Stella Burnham, So. Paris, and Seldon Crafts, Lewiston; mem. choir Methodist Church, So. Paris, and substitute organist; mem. Euterpean Club; Chapel Organist at Bates College, 1925-26. Address, 48 Hill St., So. Paris, Me.

**Brown, Cora,** m.t. Address, Caribou, Me.

**Brown, Dr. C. P.,** vocalist (bass); mem. Portland Festival Chorus. Vocation, dentist. Address, 5 Deering St., Portland, Me.

**Brown, Elizabeth M.,** vocal teacher, soloist (soprano); b. Augusta, Me.; d. Joseph Lowell and Mary Getchell (Hilton) Brown; ed. Boston, Portland, Paris, Florence; studied with William Dennett, Charles R. Adams, Vannucini, Sbriglia and Mdme. Clara Smart of Boston; concert artist with Cecilian Concert Company for many years; priv. mem. Marston Club and its former president; former mem. Rossini Club, Festival Chorus, Ladies Cecilian Quartette and Haydn Asso. Summer Home, Farmington, Me. Address, 655 Congress St., Portland, Me.

**Brown, Evelyn Lord,** teacher of piano; b. Auburn, Me., June 21, 1900; d. George I. and Bertha R. Brown; ed. public schools of Auburn; studied with Prof. E. W. Hanscom; organist High St. Methodist Episcopal Church; mem. Philharmonic Club. Address, 1 Oak St., Auburn, Me.

**Brown, Frances Gertrude,** pianist, cellist, accompanist; b. New Bedford, Mass., Dec., 1906; d. Walter S. and Minnie F. Brown; ed. Gorham Normal School; studied with Eunice Church and Mrs.

Clarence Arey, New Bedford, and Joseph Korda, Portland: mem. choir Gorham Cong. Church; former mem. Junior Music Club, New Bedford; mem. Treble Club, New Bedford, and Annie Louise Cary Club, Gorham; Sec.-Treas. G. N. S. Orchestra. Vocation, teacher, Gorham Normal School. Address, 950 Pleasant St., New Bedford, Mass.

**Brown, Mrs. Frederick B.,** vocalist (contralto); studied with Henrietta D. Rice; soloist at Methodist Church, Westbrook, and in 1927 at Woodfords Cong. Church. Address, 27 Hillis St., Portland, Me.

**Brown, Gail Ridgway,** violinist; b. Galion, Ohio; d. Dr. N. B. and Belle Davis Ridgway; m. Prof. Sydney Barlow Brown, Sept. 4, 1921; ed. Oberlin College and Conservatory of Music; studied with Fritz Kreisler in Berlin and London; Prof. of Violin and Music History, Knox Conservatory of Music, Galesburg, Ill., 1914-21; Instructor of Violin and Piano, Cornell College, Mount Vernon, Iowa, 1907-10; mem. Faculty of Western Institute of Dramatic Art, Denver, Col., 1912-13; mem. Illinois State Teachers' Asso., 1917-21; compositions, A Song of Summer, May Dance, Snowflakes, Venetian Serenade, Winter Winds, Swedish Cradle Song (transcription), pub. by Arthur P. Schmidt Co., Boston; violin and piano compositions, Danse Rustique, In Dreamland, October Rain, April Song, Dancing Butterflies; violin and organ, Invocation; songs, In the Heart of a Tree, and If I had Wings. Address, 85 Wood St., Lewiston, Me.

**Brown, Mrs. Glenroy,** violin teacher and Pres. Harmony Club of Lincoln, Me. Address, Lincoln, Me.

**Brown, Grace Hayford,** organist; m. William B. Brown, Oct. 10, 1918; organist, 25 yrs., Foss St. M. E. Church, Biddeford; mem. M. E. Church Choir and organist, Nazarene Church, Livermore Falls. Address, Church St., Livermore Falls, Me.

**Brown, Helen Nevens,** teacher of piano; b. Lewiston, Me., July 3, 1898; d. George D. and Ella M. Nevens; m. Robert Parmelee Brown; ed. Beechwood, Penn., Mt. Ida School, Boston, and at Fox-Buonamici School of Pianoforte, Boston; studied with Felix Fox, Dean Jensen and Carlo Buonamici; former mem. Episcopal Church Choir, Lewiston, and Philharmonic Club; mem. First Baptist Church Choir and Cecilia Music Club, Flint, Mich. Address, 708 Garland St., Flint, Michigan.

**Brown, Mrs. Joseph E.** (Grace M.), vocalist (soprano); b. Bangor, Me., Sept. 26, 1879; d. Frank O. and Susan Gordon Buzzell; m. Joseph E. Brown, Oct. 21, 1902; studied with Aline Glass of Bangor and Alice Garrigue Mott of N. Y.; soprano in Unitarian Quartette, 10 yrs.; soloist, St. John's Episcopal Church, Bangor; 2nd Vice Pres. and mem. Board of Dir. Y. W. C. A.; mem. Norumbega Club, Bach Choir; former mem. Schumann Club and Bangor Festival Chorus. Address, 56 Norfolk St., Bangor, Me.

**Brown, Lewis Ronello,** composer, violinist, clarinetist; b. West Freeman, Me., Aug. 7, 1876; s. Lewis and Nancy J. Brown; m. Mary W. Milliken, Aug. 7, 1906; studied with Fred Given and George Towle; mem. Portland Municipal Orchestra; leader Bar Mills Band, 4 yrs., and a students' orchestra of 150 pcs. in Boston, Mass., 2 yrs.; composer, "Sunshine of My Old New England Home," "Old Home Week," "Fabiola." Address, 1466 Forest Ave., Portland, Me.

**Brown, Mrs. Merle S.,** vocalist; mem. Women's Choral Society. Address, 109 Danforth St., Portland, Me.

**Brown, Mrs. Ruth,** m.t. Address, So. Berwick, Me.

**Brown, William Bourne,** vocalist (bass); b. Jay, Me., 1874; s. Augustus D. and Mary D. Brown; m. Grace L. Hayford, Oct. 10, 1918; ed. Kent's Hill and University of Maine; studied with Miss Beulah Small; mem. with three brothers of male quartette; treas. Livermore Falls Festival Chorus, 7 yrs.; mem. since 1898; mem. choir Livermore Falls M. E. Church since 1898. Address, 59 Church St., Livermore Falls, Me.

**Brown, Zilda Jennings,** Mus. Bac., pianist, organist, composer; b. Farmington, Me., Nov. 27, 1891; d. J. Eugene and Flora Jennings Brown; ed. Farmington State Normal; studied with Mabel Austin, Latham True and composition and harmony in Chicago; organist, First Unitarian Church, Farmington; mem. Old South Ensemble; composer of songs and smaller compositions; mem. Nordica Memorial Association. Vocation, teacher. Address, 36 High St., Farmington, Me.

**Browne, Mrs. Charles S.,** Vice Pres. Cecilia Club. Address, Augusta, Me.

**Browne, Edna Cobb Tibbetts,** organist, vocalist (alto); b. Rockland, Me., Dec. 10, 1886; d. William Farrow and Alice Cobb Tibbetts; m. Alexander B. Browne, June 21, 1908; studied with Lillian Sprague Copping, Mabel Holbrook, Maria T. Bird and Mae Pendleton; mem. Episcopal Church Choir, Rockland; mem. Wight Philharmonic Society, 28 yrs.; mem. Rubinstein Club, 4 yrs.; mem. Me. Festival Chorus, 27 yrs. Address, 31 Gay St., Rockland, Me.

**Brunelle, Arthur,** violinist and teacher of violin for 25 yrs.; mus. dir. of "Le Mascotte," "Olivette," "Chimes of Normandy," "Romeo and Juliet," by Lewiston and Auburn talent; hobby, repairing old violins. Address, 78 Bartlett St., Lewiston, Me.

**Bryant, Beatrice,** violinist; d. Mr. and Mrs. Ralph C. E. Bryant; mem. B. P. W. Ensemble. Address, Arlington St., Portland, Me.

**Bryant, Margaret S.,** vocalist (alto); mem. Portland Festival Chorus, 30 yrs. Address, 349 Cumberland Ave., Portland, Me.

**Buck, Mrs. Austin,** Pres. Nordica Club, Fort Fairfield, Me. Address, Fort Fairfield, Me.

**Buck, Eleanor Barrett,** teacher of piano, concert pianist; b. Bangor, Me.; d. Joseph Edward and Eleanor Lyon Buck; studied with Mme. Helen Hopekirk, Carl Engel and John Orth. Address, 7 East Summer St., Bangor, Me.

**Buck, Mrs. Mona,** m.t. Address, Houlton, Me.

**Buckley, Abbie A.,** organist, Sixth St. Congregational Church. Address, Auburn, Me.

**Bucknam, Arthur,** composer; author of "The Purple Cafe." In collaboration with Sidney Toler wrote and produced "The Dream Trail." Vocation, Salesman. Address, 97 Mussey St., So. Portland, Me.

**Bucknam, Mrs. Arthur E.** (Jennie W.), soprano soloist; mem. choir Trinity Episcopal Church; mem. Women's Choral Society, Portland. Address, 97 Mussey St., So. Portland, Me.

**Bunton, George A.,** vocalist (basso); b. Whitefield, N. H., 1853; s. William and Sarah J. Bunton; m. Mary E. Elliott; ed. N. E. Conservatory; studied with Dr. Guilmette; choirmaster, Hawes Unitarian Church, So. Boston, 34 yrs.; 5 yrs. at Lynn Universalist; and 5 yrs. at Mt. Pleasant Unitarian, Boston; mem. Apollo Club, Cecilia Club and Handel and Haydn Society of Boston. Address, 11 Pine St., So. Portland, Me.

**Burbank, Emily,** m.t. Address, Augusta, Me.

**Burgess, Ferdinand F.,** instrumentalist (cornet); b. West Peru, Me., Jan. 30, 1883; s. Cyrus and Sophila A. Burgess; m. Clara A. Whittier, Nov. 20, 1924; studied with Thomas P. Holt, Dixfield; mem. Dixfield Band, Grange; former mem. Wheelwright's Band. Address, West Peru, Me.

**Burke, Gertrude,** vocalist (lyric and coloratura soprano); b. Auburn, Me.; d. Thomas F. and Mary A. Burke; ed. Edward Little High School, Auburn, and Bliss Business College, Lewiston; studied with Isidore Braggiotti, Evangeline Hiltz, Arthur Hubbard, Mrs. F. P. Clark, Blanche Towle; piano with E. W. Hanscom; mem. Philharmonic Club, Auburn; one season with Aborn Opera Co.; one season with Ben Hur Co.; church soloist and concert singer. Vocation, stenographer. Address, 175 Hemenway St., Suite 18, Boston, Mass.

**Burke, John Oakes,** vocalist (tenor); Pres. Kotzschmar Club, 1925-26; charter mem. Portland Men's Singing Club (first librarian); former mem. choirs, Church of Messiah, First Parish, Plymouth Free Baptist Church, First Free Baptist, 15 yrs.; Choir Dir. Chestnut St. Church (1915). Res., 183 Clark St. Bus. address, 396 Congress St., Portland, Me.

**Burke, Lawrence M.,** pianist. Vocation, salesman. Res., 338 Woodfords St., Portland, Me.

**Burke, Prudence M.,** instrumentalist (viola); mem. Portland Orchestral Society, 1926; Portland Rossini Club, 1927. Address, 124 Brackett St., Portland, Me.

**Burke, Ruth M.,** m.t. Address, 171 Congress St., Portland, Me.

**Burleigh, Catherine Currier,** vocalist; b. Hallowell, Me., Dec. 10, 1893; d. Alger V. Currier and Catherine (Moulton) Currier Thrasher; m. Edwin C. Burleigh; ed. Smith College; mem. Augusta College Club, Cecilia Club and Koussinoc Chapter, D. A. R. Address, Melville St., Augusta, Me.

**Burnett, Sue Winchell,** cellist; b. Bruns-

wick, Me.; d. John P. and Jennie Forsaith Winchell; m. Charles T. Burnett, Dec. 16, 1914; mem. Bostonia Orchestra and was three seasons with Fadettes; studied with Alwin Schroeder and Josef Adamowski; Pres. Mozart Club, Brunswick; mem. Rossini Club, Portland. Address, 232 Maine St., Brunswick, Me.

**Burnham, Arline,** teacher of piano; b. Hollis, Me., July 8, 1897; d. Edward Thomes and Luella Deering Burnham; ed. Maine Central Institute; studied with Carlo Buonamici and Felix Fox at The Felix Fox School of Pianoforte Playing, Boston; mem. Portland Rossini Club. Address, 655 Congress St., Portland, Me.

**Burnham, Edith,** music critic and playwright; b. Bridgton, Me., May 15, 1875; d. P. P. and Helen Nichols Burnham, well known organist and pianist and composer of several songs; ed. N. E. Conservatory, Boston University and Radcliffe College; studied with Helen Nichols Burnham; Music Dept. Bucksport Sem. and William L. Whitney of Whitney International School of Music; mem. Berkeley Temple Choir, Boston; music critic Boston Traveller, 2 yrs. Vocation, publishing house work and writing for newspapers and periodicals; author of plays with incidental music. Res., The Ritz-Carlton Hotel, Boston, Mass.

**Burnham, Frank,** teacher of violin and cornet; mem. Portland Musicians Association. Res., 116 Clark St. Studio, 537 Congress St., Portland, Me.

**Burnham, Mrs. George,** m.t. Address, So. Paris, Me.

**Burnham, Mildred,** Pres. Chopin Club, Westbrook. Address, Westbrook, Me.

**Burns, Leroy M.,** mem. Portland Men's Singing Club. Address, 40 Ocean St., So. Portland, Me.

**Burns, Mrs. Oscar,** mem. Me. Festival Chorus, 30 yrs. Address, Rockland, Me.

**Burpee, Mary G.,** teacher piano and voice (mezzo soprano); b. Fredericton Junction, N. B., Canada, Jan. 29, 1882; d. Moses and Caroline Alexander Burpee; ed. Ricker Classical Inst., Mt. Holyoke College and Wheaton Seminary; studied piano with H. G. Tucker, Boston; voice with Mme. Alexander-Marius, Boston, Oscar Saenger and Sergei Klibansky, N. Y.; vocal teacher's cert. Chicago Mus. Coll.; soprano soloist, Church of the Good Shepherd, Houlton, Me., 8 yrs. (2 yrs. dir. and soloist); soloist and dir. Trinity English Lutheran Church, Riverside, Cal., 1923-24; founder and first pres. (5 yrs. in office) of Houlton Music Club, now honorary mem.; mem. Music Com. Maine Federation of Women's Clubs, 1916-17; charter mem. Houlton, Me., Festival Chorus, Rubinstein Club, N. Y., 1918-20, and Riverside Choral Club, Riverside, Cal., 1923-24; teacher of voice, Bessie Tift College, Forsyth, Ga., 1926-27; head of Music Dept., Ricker Classical Institute, Houlton, Me.; org. and choir dir. Cong. Church, Houlton. Address, 90 Court St., Houlton, Me.

**Burr, Howard,** Vice Pres. Kennebunk Festival Chorus. Address, Kennebunk, Me.

**Burr, Mary Rosamond,** teacher of piano and public school music; b. Watertown, N. Y., May 26, 1900; d. Charles Henry and Mary O'Neil Burr; ed. Boston Univ., N. E. and Ithaca Cons. and Northampton Inst. of Music Pedagogy; studied with August Schmid-Lindner, Munich, Germany, 2 yrs.; mem. Pi Lambda Sigma of Boston Univ.; chairman of program committee Philharmonic Club of Millinocket, Me., 1928; composer; org., St. Peter's; Public School Music Supervisor. Address, 28 Pine St., East Millinocket, Me.

**Butman, Anna Elizabeth Colson,** pianist, vocalist (mezzo-contralto), organist, teacher of piano and voice; b. Thorndike, Me., Jan. 25, 1861; d. George Washington and Susanna Nichols Colson; m. James Pendleton Butman, July 15, 1884; studied piano with Abbie Merrill, Searsport, Prof. F. E. Park, Boston, James M. Tracey of Boston Conservatory and Otto Bendix of the N. E. Conservatory; voice with Prof. Tracey and Prof. Frank E. Morse of N. E. Conservatory; organ with Willard C. Kimball, Portland, Me.; former mem. Dr. Duryea's Choir, Boston. Res., Main Street, Searsport, Me.

**Butman, Margaret Elizabeth,** teacher of piano; b. Falkland Islands, March 4, 1887; d. James P. and Anna C. Butman; ed. N. E. Conservatory, Toronto Conservatory; studied with Alfred De Voto and Paul Wells; mem. Morgantown, W. Va., Music Club; teacher of piano, University of W. Va.; director of Piano Normal Dept. Address, 134 Hunt St., Morgantown, W. Va.

**Butterfield, Mrs. Wilfred J.,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Butterfield, Zilphaetta,** m.t.; mem. Portland Rossini Club; mem. Haydn Trio. Address, 39 Granite St., Portland, Me.

**Buxton, Gertrude L.,** m.t., organist; mem. Portland Branch N. E. Chapt. Am. Guild of Organists, Portland Rossini Club; formerly org. Free St. Baptist, All Soul's, and Pine St. M. E. Churches; org. First Parish Church, Portland, since 1906. Address, 18 Brentwood St., Portland, Me.

**Buxton, William Herbert,** composer; b. Portland, Me., Sept. 15, 1876; s. George Herbert and Nellie (Chamberlin) Buxton; ed. Hebron Acad.; m. Harriet Susan Knight, April 1, 1911; composer, Down in Maine, 1924, The Old Maine Shore, 1925; author, Bridge Simplified and the Auction Bridge Blue Book; Pres. Cape Shore Community Club, 1924; Past Counselor, U. C. T.; Selectman, Cape Elizabeth, 1922-26; mem. Portland Athletic Club, U. C. T., Mason. Vocation, salesman. Res., Cape Elizabeth, Me.

**Buzzell, Louise Newcomb,** organist; b. Brewster, Mass., Oct. 2, 1889; d. William F. and Sarah (Newcomb) Buzzell; graduate music dept. Ricker Institute and studied piano with Mrs. Clarence White, Waterville, Me.; ed. Colby College; org. Methodist Epis. Church, Houlton; mem. Houlton Music Club and B. & P. W. Club; chairman program committee, Houlton Music Club, and accompanist. Vocation, High School teacher. Address, 74 Court St., Houlton, Me.

**Buzzell, Norma,** m.t. Address, Lincoln, Me.

**Bye, Christine,** violinist; mem. Portland Municipal Orchestra. Address, 32 Tremont St., Portland, Me.

**Bye, Eleanore,** violoncellist, Portland Municipal Orchestra. Address, 32 Tremont St., Portland, Me.

**Bye, Odele,** violinist; mem. Portland Municipal Orchestra. Address, 32 Tremont St., Portland, Me.

**Bye, T. F.,** pianist. Address, 32 Tremont St., Portland, Me.

**Cabot, Edna Louisa,** vocalist; b. Brockton, Mass., Jan. 21, 1873; d. Frederick Augustus and Emeline Augusta Phillips Smith; m. George Alfred Cabot, Oct. 21, 1902; studied with W. W. Leonard, Brockton, and Segrid Lunds, Boston, Mass.; former mem. choir Cong. Church, Brockton, Mass., Univ. Church, Bridgton, Me., Baptist Church, Roslindale, Mass.; Massasoit Chorus, Massasoit Club and Ladies Quartette. Address, So. High St., Bridgton, Me.

**Cain, Llewellyn B.,** conductor, vocalist (baritone); b. Fairfield, Me., Jan. 28, 1867; s. George B. and Emily (Chase) Cain; ed. N. E. Conservatory, Boston, New York and Europe; m. Ethel Sawyer, Oct. 20, 1915; studied with Andrew Keen, Arthur J. Hubbard, Frederick E. Bristol, Oscar Saenger, Hans Morgenstern in Vienna, Alberto Randegger in London, Lorenz in Coburg, Germany; piano and theory with Emil Mollenhauer; appeared in oratorio in Louisville, Ky., and western cities beginning 1895; taught in Kentucky, 1893-8, New York, 1898, Boston, 1912, Portland, Me., and other cities as teacher of voice; former cond. Saco Valley Music Festival; mem. First M. E. Church Choir, Kiwanis Club and Church Federation all of Fresno, Cal.; mem. faculty, Univ. of Cal.; chairman Festival for Cal. Federation Music Clubs; conductor San Joaquin Valley Oratorio Soc.; faculty high schools, Fresno and Kingsburg, Cal.; in charge music teachers, special music. Vocation, teaching and conducting. Address, 1201 Ventura Ave., Kingsburg, Cal.

**Cairns, Thomas H.,** bagpiper; b. Rutherglen, Scotland, Feb. 23, 1905; s. Joseph and Rachel Cairns; ed. public schools, Westbrook, Me.; studied with John H. Smith; mem. Cumberland Mills Highland Pipe Band (sergeant). Address, 446 Stroudwater St., Westbrook, Me.

**Calden, Gladys Leavitt,** vocalist (soprano); b. New Vineyard, Me., Feb. 1, 1887; d. Arthur and Emma Pratt Leavitt; m. Clarence E. Calden, Sept. 14, 1910; ed. Farmington State Normal School; studied with Mabel Starbird, L. B. Cain and Elizabeth J. Brown; mem. choir Falmouth Foreside Methodist Church; Sec. Marston Club; mem. Women's Choral Society. Res., Falmouth Foreside, Me. Address, R. F. D. No. 4, Portland, Me.

**Calder, Arthur E.,** leader of the Kennebunk Band. Address, Kennebunk, Me.

**Caldwell, John,** Vice Pres. Milo Festival Chorus. Address, Milo, Me.

**Callinan, William H.,** m.t., organist; Address, 95 Fifth St., Bangor, Me.

**Calvert, Thomas E.,** music critic. Address, 98 Park St., Portland, Me.

**Camara, Mrs. Marie,** cellist; mem. Portland Rossini Club, Mendelssohn Trio. Address, 5 Smith St., Portland, Me.

**Campbell, Mary Alice,** teacher of violin; b. Gorham, N. H., July 1, 1888; d. John and Mary (Smith) Hanley; ed. St. Joseph's Convent, Old Town, Me., and Convent de la Presentation de Marie, Coaticook, Que.; m. Franklin D. Campbell, Jan. 1, 1914; studied violin with Lillian Grey, Old Town, Horace Pullen, Bangor, Fred Given, Portland, and piano at Convent Coaticook, Que.; mem. choir, St. Martin of Tours Church, Millinocket, Me.; Pres. Philharmonic Club. Res., 7 Pine St., Millinocket, Me. P. O. Box 462.

**Campbell, Mrs. Sarah,** m.t. Address, 61 Bartlett St., Lewiston, Me.

**Card, Otis Norris Edgar,** vocalist (baritone), teacher violin; b. Bath, Me., Feb. 3, 1895; s. Norris Edgar and Edith Webber Card; m. Mildred Lucretia Payne, May 26, 1920; ed. Bath, Me.; studied with C. A. Warren, Brunswick, Max Cimbollek, Waterville; mem. Wesley M. E. Church Choir and musical director of Wesley Choral Society at Wesley M. E. Church, Bath, Me.; mem. Brunswick Orchestral Society, Brunswick, Me. Vocation, photographer and draftsman. Address, rear 67 Court St., Bath, Me.

**Carignan, Valeria,** violoncello; mem. Portland Municipal Orchestra. Address, Portland, Me.

**Carleton, Leola,** teacher of piano; b. Skowhegan, Me., April 23, 1889; d. George and Lillian Etta Carleton; ed. Northwestern Univ., Chicago; studied with C. Winfield Richmond, Bangor, 15 yrs.; assistant to C. Winfield Richmond; taught in Maine, 13 yrs.; has class of more than fifty pupils; formerly mem. Bangor Festival Chorus; mus. com. Bangor Woman's Club; mem. Monday Class in Music Appreciation; organizer of the Richmond Class in Music Appreciation. Pianist. Address, 292 Hammond St., Bangor, Me.

**Carleton, Ralph B.,** cornettist; b. Dover, Me., Nov. 5, 1884; s. Frank and Stella Pratt Carleton; m. Ethel C. Dow; ed. Greenville, Me.; studied with Joseph Taylor; business manager, Fay Scott Band; mem. Carleton's Orchestra; mem. Odd Fellows, K. P., Masons. Vocation, jeweler. Address, Dexter, Me.

**Carleton, Robert A.,** instrumentalist; b. Weld, Me., July 10, 1905; s. Anginon S. and Carrie Carleton; ed. Weld, Me.; studied with Joseph Udell and Josafa Morin; mem. Lewiston-Auburn Symphony Orchestra. Address, 63 Academy St., Auburn, Me.

**Carlin, M. Isabel,** org. St. John's Catholic Church. Address, Bangor, Me.

**Carll, Wilma Evelyn,** vocalist (alto); b. Waterboro, Me., Feb. 19, 1905; d. Herbert H. and Cora Browne Carll; ed. Bates College; studied with Leora H. Osborne; mem. Military St. Baptist Church, Houlton, Bates College Choir; mem. Phi Beta Kappa Society; former mem. MacFarlane Club and Houlton Music Club. Vocation, teacher. Address, Waterboro, Me.

**Caron, Irene,** m.t. Address, 47 Elm St., Waterville, Me.

**Caron, Venise Marie,** cellist, organist; b. Brunswick, Me., April 20, 1903; d. Louis Philippe and Fabiola Soucy Caron; studied with Mrs. Charles A. Warren, Prof. Henri Gagnon, Quebec; organist, Swedenborgian Church; formerly org. St. John Church and mem. Brunswick Choral and Orchestral Society and Women's String Quartet; mem. Mozart Club; in 1924 received scholarship for a year's study on cello with C. A. Warren and in 1925 with Mrs. Charles Burnett. Address, 6 Lombard St., Brunswick, Me.

**Carpenter, Delphine,** vocalist (mezzo soprano); b. Northfield, Minn., Sept. 2, 1896; d. Clarence P. and Lulu M. Carpenter; ed. Radcliffe College; studied with Mrs. M. T. Ward and Agida Joschia; former mem. King's Chapel Choir, Boston, and Trinity Church Choir, Newton Center, Mass.; director of Glee Club, Choir, Orchestra and Chorus at Nasson Institute. Teacher, voice and violin. Address, Nasson Institute, Springvale, Me.

**Carr, Helen Louise,** teacher of piano; b. Thomaston, Me., Dec., 1876; d. Thomas A. and Lizzie E. Carr; ed. N. E. Conservatory; studied with Adolph Carpe and Latham True; mem. and past president Rubinstein Club, Rockland. Address, 3 Elliot St., Thomaston, Me.

**Carr, Ila,** violinist; mem. Portland Munic-

ipal Orchestra. Address, 553 Cumberland Ave., Portland, Me.

**Carrier, Louis,** trombonist; b. Canada, Feb. 20, 1892; s. Narcisse and Aurelie Carrier; m. Antonia Lemieux, Oct. 11, 1920; ed. public schools, Lewiston, Me.; studied with Ernest Hill; mem. Brigade Band and Parker's Orchestra, Lewiston. Vocation, baker. Address, 68 Birch St., Lewiston, Me.

**Carritt, Mrs. E. H.,** honorary member Philharmonic Club, Auburn-Lewiston. Address, Lewiston, Me.

**Carroll, Mrs. Evelyn B.,** soloist; mem. Women's Choral Society. Address, R. F. D. No. 4, Portland, Me. Res., Falmouth Foreside, Me.

**Carson, Mary M.,** vocalist; mem. Women's Choral Society. Address, 255 Concord St., Portland, Me.

**Carson, Zeula Miller,** vocalist, composer; b. Littleton, Me., June 12, 1883; d. Anson Colby and Josephine Wright Miller; m. John Carson, June 17, 1908; studied with Mrs. J. E. Robinson; mem. choir U. B. Church from childhood to marriage (alto); organist, U. B. Church, 5 yrs.; mem. Houlton Music Club, Grange and Houlton Farm Bureau; composer, "In the Autumn When the Leaves Begin to Fall," "Contrition," "Wanted A Pal by the Name of Mary," "Down the Path of Yesterday," "Are Heaven's Gates in the West," etc. Address, North Road, Houlton, Me.

**Carter, Ellinor,** pianist; d. John Carter; studied with Ethel Fullerton; student N. E. Conservatory. Res., 490 Preble St., So. Portland, Me.

**Carter, Harry B.,** School Music Supervisor. Address, Presque Isle, Me.

**Carter, Mrs. Mabel,** organist. Address, 124 Park Ave., Portland, Me.

**Carter, Willis E.,** violinist; mem. Deane's Orchestral Club. Address, 379 Danforth St., Portland, Me.

**Cary, Mrs. Fred H.,** vocalist; soloist Winter St. Church, Bath. Address, Brunswick, Me.

**Cary, George F.,** former pres. Machias Festival Chorus. Address, 79 Highland St., Portland, Me.

**Cary, Mrs. George F.,** former conductor Machias and East Machias Festival Chorus. Address, 79 Highland St., Portland, Me.

**Casseboom, George H.,** instructor piano, organ and harmony; b. Saco, Me., Oct. 7, 1892; s. Samuel W. and Susan (Davis) Casseboom; ed. Thornton Academy, Saco; m. Adeline Gore, June 21, 1924; studied with Arthur Foote; org., Main St. Baptist Church, Biddeford; concert dir. Philharmonic Orchestra; dir. of music Philharmonic Society and Main St. Bapt.; mem. Biddeford and Saco Musicians Asso., Bidd. and Saco Country Club, all Masonic bodies, Shrine, American Legion. Address, 491 Main St., Saco; o., 138 Main St., Biddeford, Me.

**Caswell, Elvira J.,** teacher of piano; b. Portland, Me.; d. Cyrus M. and Margaret Dearman Caswell; ed. Portland and N. E. Conservatory; studied with Carl Stasny; mem. Marston and MacDowell Clubs; Pres. Marston Club 2 yrs.; org., Westbrook Univ. Church, 1897; pianist, Westbrook Cong. Church, 1904. Address, 757 Congress St., Portland, Me.

**Caswell, Mina H.,** music critic. Musical Editor Portland Evening News. Address, 139 Neal St., Portland, Me.

**Cates, Mrs. Gertrude,** m.t. Address, Skowhegan, Me.

**Cayting, A. Stanley,** teacher of violin. Address, Pearl Building, Bangor, Me.

**Chabot, Louis T.,** vocalist (bass); for 47 yrs. a member of St. Peter's Church Choir, Lewiston. Address, Lewiston. Me.

**Chadbourne, Alfredda Drew,** vocalist (contralto), violinist, pianist; b. Biddeford, Me.; d. Mr. and Mrs. Frederic Drew; m. Charles Allen Chadbourne, 1898; ed. Wesleyan University; studied with A. R. Frank and W. H. Stockbridge; formerly mem. choirs in Biddeford and Saco churches and Unitarian Church, Kennebunk; mem. Tremont Temple Chorus, Boston. Address, 143 Pleasant St., Saco, Me. Mail Address, 9 Thatcher St., Medford, Mass.

**Chadwick, Julia,** m.t. Address, Farmingdale, Me.

**Chaffee, George W.,** teacher cornet and saxophone; b. Millburn, N. J., Jan. 17, 1883; s. William C. and Mary E. Parsell Chaffee; m. Annie E. Smith, Aug. 15, 1905; ed. New Jersey; studied with William C. Chaffee; dir. Dover-Foxcroft Band and mem. Quintette Orchestra; mem. Knights of Pythias. Vocation, manager, Observer Pub. Co. Address, South St., Dover-Foxcroft, Me.

**Chandler, Evelyn Parker,** vocalist. Address, New Gloucester, Me.

**Chandler, Mrs. J. S.,** pianist; formerly mem. Damariscotta Festival Chorus. Address, Damariscotta, Me.

**Chapman, Mrs. C. V.,** m.t. Address, Patten, Me.

**Chapman, Frederick Elmer,** organist, composer, conductor, teacher; b. Bath, Me.; s. Job and Elizabeth Kinsman Chapman; ed. special at Harvard Univ. and Mass. Inst. of Technology; grad. Nat. School of Public School Music; studied with Dr. Luther Whiting Mason and George A. Veazie; studied interpretation and conducting with Carl Zerrahn; pianoforte and pipe organ with S. B. Whitney and Charles L. Capen; harmony, counterpoint, fugue, orchestration and composition with George W. Chadwick, Gustave Strube and others; voice with Freiderich Zeuchtmann; org. Bath, Me., at 10 yrs. of age; Cong. Church, Springfield St., Boston, 5 yrs.; Columbus Ave., Boston, 7 yrs.; teacher public school music, Waterville, Me., Reading, Mass., Cambridge, Mass. (20 yrs.), Portland, Ore. (4 yrs.); conductor numerous choral societies and orchestras; teacher Nat. Summer School for pub. sch. music, Chicago; Univ. of California; Univ. of Washington; State of Maine Teachers Summer Insts. (11 yrs.); mem. Nat. Ed. Assn. (1885-1928); composer and conductor of opera "The Prince of Cairo"; con. of the Longfellow Centenary at Sanders Theatre, Harvard Univ., also the Lincoln Memorial there; dir. Handel and Haydn Soc., Boston (9 yrs.); mem. Cecilia Club, Boston (12 yrs.); composer, "Consolation," "Colin," "A Crooning Song," "Good Night," "Rockaby Lady" (for women's voices), "Mass in D minor," "The Apollo Song Book" (men's voices), "Meditation," in D minor, for violin, harp and pipe organ; author of Harmony for High Schools; mem. Musicians Club, Portland, Ore.; Colleague of Am. Guild of Organists; Director of Music in Public Schools, Belfast, Me. Mail address, Damariscotta, Me.

**Chapman, Mildred L.,** pianist; Pres. and Accompanist, Milo Festival Chorus. Address, Milo, Me.

**Chapman, William Rogers,** choral director, conductor, composer; b. Hanover, Mass., Aug. 4, 1855; s. Rev. William Rogers and Emily Bishop Chapman; ed. in New York; m. Emma L. Faulkner; for many years music teacher in N. Y. Public Schools; org. Church of the Covenant, N. Y., 1877; cond. Musurgia, Rubinstein, Apollo Clubs and the Metropolitan Musical Society, N. Y.; cond. Philharmonic Society, N. Y.; dir. Maine Music Festivals, Portland and Bangor, for 30 yrs.; Honorary Degree, Doctor of Music, Univ. of Maine, Orono, 1926; tree planted in Honor Grove, Central Park, Aug., 1927, in honor of Dr. and Mrs. Chapman. Address, Waldorf Astoria, N. Y. Summer res., Bethel, Me.

**Chase, Annie P.,** teacher pipe organ; b. Hallowell, Me.; d. Dr. James T. and Almira (Parker) Chase; studied with Homer Norris, Boston; org., First Baptist Church, Hallowell, and Winthrop St. Baptist, Augusta; composer of choir works, organ solos and violin and cello solos. Res., 40 Middle St., Houlton, Me.

**Chase, Caroline Fenno,** teacher of piano, vocalist (mezzo-soprano); b. Augusta, Me., Nov. 30, 1871; d. Henry and Emily Pitts Chase; ed. private schools, Augusta; studied with John Hyde, John Mason, Carl Lamson; Pres. Cecilia Club; State Extension Chairman, Me. Fed. Music Clubs; mem. Armitage Club, D. A. R., League of Women Voters, Kennebec Historical Society, Daughters of Veterans; composer "The Festival of the May Queen." Supervisor of Music, public schools of Augusta, 1920-21. Address, 15 East Crescent St., Augusta, Me.

**Chase, Daisy D.,** m.t. Address, Norway, Me.

**Chase, Emily,** mem. MacDowell Club; teacher drawing and music in Nathan Clifford School; pianist, Clifford Boys' Music Club, Portland. Address, 128 Cumberland Ave., Portland, Me.

**Chase, Melville Warren,** organist, teacher and musical director; b. Minot, Me., Feb. 18, 1842; s. Joseph W. and Mary Ann Chase; m. Olive C. Poland, 1874 (deceased), and Mrs. Eleanor McMillan Hill, 1877; ed. Hebron Academy, and Maine State Seminary (now Bates College); studied with Mrs. I. C. Bumpus, W. K. Emminger, W. H. Schultze and Herman Daum; org. Lewiston and Auburn churches, 1866-68; org. Hillsdale College Church, 1869 to 1926, and dir. College Chorus, 20 yrs.; pianist for conventions in Lewiston, 1866 to 1869; former pres. Michigan Mus. Teachers Asso. and Treas. 10 yrs.; rec'd

honorary degree, Hillsdale Coll., Mus. Doc. in 1887; became Director of Music Dept. Hillsdale College, Michigan, in 1869; retired in 1923. Director emeritus since 1923. Address, 157 Hillsdale St., Hillsdale, Michigan.

**Cheney, Mrs. J. F.,** Vice Pres. Brunswick Festival Chorus. Address, Brunswick, Me.

**Cherry, Sara,** m.t. Address, Eastport, Me.

**Christensen, Eleanor Nielsine,** supervisor of public school music; b. Bangor, Me., April 19, 1899; d. Hans and Bertha V. Christensen; ed. N. E. Conservatory; mem. Methodist Church Choir (soprano); teacher violin, cornet. Address, 114 Elm St., Bangor, Me.

**Church, William Austin,** teacher of violin; b. Cherryfield, Me., March 3, 1872; s. George Edwin and Annie (Austin) Church; m. Helen R. Schoppe, Oct. 27, 1910; studied with Wm. Eaton, Cherryfield, M. H. Andrews, Bangor, and R. Williams, N. Y.; mem. local orchestras (1st violin). Address, Cherryfield, Me.

**Chute, Isabelle May,** vocalist, accompanist; b. Lakeview, Ontario, Canada, May 9, 1890; d. Charles Walter and Mary Chute; ed. Hartford School of Religious Education, Hartford, Conn.; studied with Mrs. Dudley Hayes Farrell and Mrs. Helen Allen Hunt; mem. choir Baptist Church, Rockland, Mass., So. Cong. Church, Brockton, Mass., and Hartford Seminary Choir; mem. Philharmonic Club. Vocation, Director of Religious Education. Address, 46 High St., Auburn, Me.

**Cilley, Madelyn L.,** organist, teacher of piano; b. Livermore Falls, Me.; d. Elmer E. and Julia M. Lord; m. Lawrence N. Cilley, Aug. 25, 1922; studied with Florence A. Wells, Lewiston, and Mrs. Gertrude Davis, Portland; mem. choir and org. School St. M. E. Church; mem. Nat. Asso. of Organists; associate mem. Portland Rossini Club; pianist, Eastern Star; mem. Annie Louise Cary Club; counsellor of Junior Annie Louise Cary Club; mem. Altrurian Club. Address, 111 Main St., Gorham, Me.

**Cimbollek, Max George,** teacher of violin; b. Germany, May 10, 1890; s. Anton and Wilhelmina (Lasch) Cimbollek; m. Helen Brown, June 14, 1916; leader Waterville Symphony Orch.; Mason. Res., 4 Graylock Rd.; o., 165 Main St., Waterville, Me.

**Clark, Ethel H.,** organist, pianist; b. Madison, Me.; m. J. Max Clark; studied with Margery Morrison, Alfred Brinkler, Carl Mally. Vocation, assistant organist Empire Theatre. Address, 63 Washburn Ave., Portland, Me.

**Clark, Florian Lester,** teacher of trombone; b. Plymouth, Me., July 28, 1903; s. William H. Clark; studied with U. S. Army Bands, 62nd C. A. C. and 2nd C. A. C., Fort Williams; mem. choir First Baptist Church, Rockland; mem. Waldoboro Band; mem. Trombone Quartet; mem. F. A. M., King Solo. 61. Vocation, salesman. Res., 12 Masonic St., Rockland, Me. Mail address, P. O. 158, Waldoboro, Me.

**Clark, Dr. George B.,** mem. Pilgrim Male Quartette. Portland, Me.

**Clark, Mrs. George;** mem. Women's Choral Society. Address, Portland Farms, Portland, Me.

**Clark, Howard Winchell,** solo pianist, teacher of piano and organ; b. Roxbury, Mass., July 13, 1885; s. Carroll Winn and Belle (Winchell) Clark; m. Helen Sumner Baine, Portland, June 16, 1914; s. with Frank L. Rankin; organist and choir dir., Cong. Sq. Univ. Church since 1913; org., Plymouth Free Baptist Church, 1907-13; accompanist for many noted soloists; mem. Kotzschmar Club; mem. Portland Branch N. E. Chapter American Guild of Organists. Res., 12 Fairlawn, Ave., So. Portland.

**Clark, Mrs. Howard W.** (Helen S. Baine), vocalist (soprano); mem. Portland Rossini Club; Women's Choral Society. Address, 12 Fairlawn Ave., So. Portland, Me.

**Clark, Mrs. R. T.,** Treas. Bangor Festival Chorus. Address, Bangor, Me.

**Clarke, Dr. F. A.,** mem. Kotzschmar Club. Address, 156 Free St., Portland, Me.

**Clarke, Florence M.,** vocalist; mem. Women's Choral Society. Address, 45 Runnells St., Portland, Me.

**Clarke, George Clarence, A.B.,** vocalist (tenor); b. Portland, Me., Dec. 8, 1888; s. James Melvin and Rose Ella Clarke; m. Nellie Augusta Goodine, Aug. 31, 1914; ed. Portland High School, University of Maine; Maine Wesleyan Seminary Conservatory of Music; studied with Karl Dreschal, of Batavia, Germany; leader Pawtucket Chamber of Commerce Male Quartette, Pawtucket, R. I.; formerly manager, Maine Musical

Clubs. Vocation, Sec. Chamber of Commerce, Pawtucket. Address, 307 Main St., Pawtucket, R. I.

**Clarke, Helen Archibald,** composer; b. Philadelphia; d. Hugh Archibald and Jane (Searle) Clarke; ed. private schools and musical dept. of U. of Pa.; editor (with Charlotte Porter), Poet Lore; lecturer on poetry, drama and mythology; mem. Boston Browning Soc., N. Y. Browning Soc.; mem. Boston Authors, N. E. Poetry Soc.; editor Poems of Robert Browning, 1896, The Ring and the Book, 1897, Clever Tales, 1897, Robert Browning's Complete Poetical Works, 1898, Mrs. Browning's Complete Works, 1900, Browning Study Programs, 1900, Shakespeare Studies, 1902, The Pembroke Editor of Shakespeare, 1903, Poets' Parleys, 1903; author, Browning's England, Browning's Italy, Longfellow's Country, Guide to Mythology, Ancient Myths in Modern Poets, Hawthorne's Country, Poet's New England, Starrylocks in Butterfly-Land, Browning and His Century, Gethsemane, Balaustion's Euripides, Hermes at School; composer of piano music and songs; founder and dir. The Symposium. Summer home, Isle au Haut, Me. Res., 11 Queensbury St., Boston, Mass.

**Clement, Cacy Elizabeth,** violinist; b. Lewiston, Me., July 22, 1908; d. Charles and Nellie Clement; ed. Auburn, Me.; studied with Leigh Fenderson and Josafa Morin; mem. C. L. H. S. and Lewiston-Auburn Symphony Orchestra. Address, 20 Newbury St., Auburn, Me.

**Cleveland, E. L.,** Dir. Eastern Maine Musical Association. Address, Houlton, Me.

**Clifford, Beatrice,** vocalist, pianist; b. Bangor, Me., May 4, 1897; d. Milton S. and Angela G. Clifford; ed. Bangor and Boston; studied with Anna Strickland and Isabel Weston, Bangor; American School of Music at Fontainebleau one summer; Francis Rogers, Ella Backus-Behr and Mannes School, N. Y.; piano with Pauline Danforth, Boston; voice with Mrs. Annie Whittredge, Boston; mem. Schumann Club, Bangor. Address, 60 Montgomery St., Bangor, Me.

**Clifford, Mae Harrison,** organist; b. Duluth, Minn., July 6, 1889; d. Thomas and Luella Harrison; m. Dr. Gerald P. Clifford, June 1, 1916; ed. Kent's Hill and Lasell Seminaries; studied organ with Dr. Henry Dunham and piano with Alice Hall of N. E. Conservatory; church organist since 16 yrs. of age; mem. Marston Club, Portland; for. mem. Houlton Music Club; Pres. Portland Lasell Club; mem. Excelsior Literary Club; Second Vice Pres. Federation of Women's Church Soc., Portland; Sec. of Woman's Home Missionary Soc., Portland District; Sec. of Conference Members Home Missionary Soc. of Me. Res., Town Landing, Falmouth Foreside, Me.

**Cloudman, Mrs. Andrew C.** (Margaret), vocalist; Pres. Women's Choral Society; priv. mem. Marston Club; priv. mem. Portland Rossini Club. Address, 9 Newcomb Place, Westbrook, Me.

**Cloutier, Aimè,** instrumentalist (violin, E flat alto horn); b. Augusta, Me., Dec. 21, 1907; s. Arthur and Rose Cloutier; ed. Augusta, Me.; studied with Josafa Morin and Raymond Shaw; mem. Lewiston Symphony Orchestra, Dominican Band and A. S. D. Club; mem. Augusta Symphony Orchestra, 1921-23. Address, 67 Maple St., Lewiston, Me.

**Cloutman, Ernest Clifton,** teacher piano and organ; b. West Milton, N. H., Sept. 10, 1859; s. Charles A. and Ellen (Dearborn) Cloutman; studied with Prof. Frank L. Rankin and Louis C. Stanton; organist, Baptist Church, Dover, N. H., 25 yrs.; org., Free Baptist Church, So. Berwick; former mem. Nat. and New Hampshire Music Teachers' Associations. Address, 39 Elm St., So. Berwick, Me. Mail address, P. O. Box 553, So. Berwick.

**Cobb, Grace Clifford,** pianist; b. Bath, Me.; d. Zina B. and Media L. Clifford; m. Samuel T. Cobb, June 29, 1910; studied with E. W. Hanscom, Mrs. Andrew Haley and Arthur N. Pettengill; mem. Auburn Trio (saxophone); Pres. Philharmonic Club of Auburn and Lewiston, 1921-22. Address, 20 Davis Ave., Auburn, Me.

**Cobb, Marion,** School Music Supervisor. Address, Bucksport, Me.

**Cobb, Ruth,** vocalist. Address, Trelawney Bldg., Portland, Me.

**Coburn, Raymond Wesley,** musical director, teacher of piano; b. Lewiston, Me., Dec. 26, 1890; s. Dwight J. and Addie May Coburn; m. Maude H. Clark, Dec. 5, 1918; studied with Edward Hanscom and Carl Deis; mem. Arcadians; 32nd degree Mason, Shrine, Willowdale Golf Club; formerly director Jefferson Thea-

tre, Keith's Theatre and the Empire Theatre Orchestras, Portland. Res., 84 Free St., Portland, Me.

**Cochrane, Harry Hayman,** vocalist (bass-baritone); b. Augusta, Me.; s. Major James Henry and Ellen Maria (Berry) Cochrane; m. Ida Lorena Gott, June, 1887; ed. Monmouth Academy, Bates College (Honorary A. M. Degree) and American Conservatory, Chicago; studied with Mrs. Flora C. Burnham, Arthur C. Hubbard and Karlton Hackett; dir. M. E. Church Choir; leader Monmouth Band; mem. Winthrop Band (slide trombone); dir. Cochrane's Orchestra; hon. mem. Lewiston-Auburn Rotary; Trustee, Monmouth Academy; composer of First Crusade, a musical drama produced in principal Maine cities under auspices of Masonic Fraternity and Knights Templar in 1894-5, and a large number of unpublished band, orchestra selections and songs; former mem. New York Festival Chorus; author of History of Monmouth and Wales. Vocation, artist. Address, Monmouth, Me.

**Cochrane, Wilbur S.,** teacher of music; mem. Me. Festival Chorus, 30 yrs.; conductor Bucksport Chorus. Address, 91 Fourth St., Bangor, Me.

**Coffey, Florence,** teacher of piano; Pres. Marston Club; mem. MacDowell Club, Portland Rossini Club. Address, 20 Spruce St., Portland, Me.

**Coffin, Carl C.,** vocalist (bass); mem. Portland Festival Chorus. Address, 135 Glenwood Ave., Portland, Me.

**Coffin, Harold W.,** vocalist; Vice Pres. Eastern Maine Fes. Chorus, 1927-28; mem. Bach Choir. Address, Bangor, Me.

**Coffin, Susan G.,** vocalist (alto), teacher of piano; coach and accompanist, Portland Rossini Club Trio; priv. mem. Portland Rossini Club; accompanist Portland Festival Chorus; mem. 25 yrs.; organist, Williston Church. Address, 226 Woodford St., Portland, Me.

**Cohen, Birdie,** m.t. Address, 195 Congress St., Portland, Me.

**Cohen, Harry Jacob,** teacher of violin; b. Liskova, Russia, June 15, 1896; arrived in U. S. A. at age of 2; s. Louis and Bertha (Zagorski) Cohen; m. Minnie Rose Glickman, May 9, 1917; ed. Rumford, Me.; studied with Howard Fogg, Carl Pearce and at N. E. Conservatory; concert master, Rumford Symphony Orchestra; mem. Elks, K. of P., and A. F. of Music. Vocation, carbonated beverage manufacturer. Address, 509 Pine St., Rumford, Me.

**Colburn, Eleanor S.,** school music supervisor. Address, East Livermore, Me.

**Colby, Herbert E.,** vocalist (bass); b. Litchfield, N. H., May 28, 1873; s. Eben C. and Abbie D. Colby; m. Nellie F. Upton, 1899; ed. Pinkerton Academy, Derry, N. H.; studied with Mrs. Elizabeth Prescott; mem. First M. E. Church Choir, St. Luke's Methodist at Derry, N. H., and Unitarian Men's Choir, Sanford, Me.; Vice Pres. Sanford Men's Singing Club. Vocation, meat cutter. Address, 7 Clinton St., Sanford, Me.

**Coleman, Walter Strout,** vocalist (bass); b. Portland, Me., March 2, 1874; s. Francis D. and Mary F. (Strout) Coleman; m. Gertrude M. Richardson, Oct. 5, 1896; ed. public schools, Westbrook Seminary, and Harvard Dental College; studied with W. L. Dennett (vocal instructor) and C. M. Brooks (cornet); mem. Trinity Church Choir, Boston, Williston Church Choir and First Parish Church Choir, Portland (14 yrs.); mem. several orchestras for 11 yrs.; dir. for Cumberland Co. of the work of the Preparedness League of American Dentists during the World War; Past Master Deering Lodge, A. F. & A. M.; mem. Portland Commandery, K. T., and 32nd degree Mason. Vocation, practicing dentist. Address, 154 Concord St., Portland, Me.

**Collet, Laura,** teacher of piano; b. Lewiston, Me.; d. Charles and Clara Poulin Collet; studied with Miss M. M. Tontain and Rev. Sister Dolores; directress Foyer Musical. Address, 132 First St., Auburn, Me.

**Collet, Romeo,** violinist; b. Lewiston, Me.; s. Charles and Clara Collet; ed. Maine School of Commerce, Auburn; studied with Arthur Bounelle and Josafa Morin; concertmaster, Lewiston-Auburn Symphony Orchestra. Address, 132 First St., Auburn, Me.

**Comeau, Leah,** pianist; mem. MacDowell Club. Address, 280 Stevens Ave., Portland, Me.

**Conant, Albert,** trombone; mem. Portland Municipal Orchestra. Address, Portland, Me.

**Conant, Ella F.,** m.t. Address, 28 East Summer St., Bangor, Me.

**Conant, Forest Burbank,** teacher saxophone and drums; b. Hebron, Me., May 3, 1895; s. Albert A. and Nellie M. Conant; ed. Hebron Academy; studied with John D. McCarthy; mem. Grange, Mason. Vocation, shoe business and canning. Address, Buckfield, Me.

**Conant, Helen Alfreda,** teacher of piano, organ; b. Lewiston, Me.; d. Alfred Perkins and Hannah Smith Conant; studied with E. W. Hanscom and William H. Sherwood; technical work with Prof. Hambourg, London; organ with Dr. W. G. Alcock of Westminster Abbey; French music with Isidor Philipp, Paris; held first position as church organist at age of 15; organist and choir director, Elm St. Universalist Church, Auburn; mem. Philharmonic Club; former mem. Musical Union and Clef Club. Address, 153 Pine St., Lewiston, Me.

**Conant, Neil R.,** violinist; b. Mechanic Falls, Me., April 5, 1900; s. William Q. and Alma Conant; ed. Edward Little High School and Bates College; studied with Leigh Fenderson and David Fisher; mem. Lewiston Musical Organization and MacFarlane Club. Address, 246 Court St., Auburn, Me.

**Connor, Ella,** org. and choir dir. St. John's Catholic Church. Address, Bangor, Me.

**Connor, Reginald,** violinist; mem. Portland Municipal Orchestra. Address, 118 Main St., So. Portland, Me.

**Conway, Edward,** vocalist (bass); mem. Maine Harmony Four. Address, Lewiston, Me.

**Cony, Mrs. Thomas O.,** m.t. Address, 4 Elm St., Augusta, Me.

**Cook, Charlotte F.,** m.t. Address, 490 Washington St., Bath, Me.

**Cook, Gladys** (Russell), vocalist (coloratura soprano); b. Kennebunkport, Me.; d. Seth Webb and Marilla Russell Stinson; m. Wallace Leslie Cook, Sept. 5, 1915; ed. Biddeford, Me.; studied coaching with Marion Simms; voice, Frederick Bristol, N. Y.; mem. Williston Church Choir, Portland, and the Rossini Club; church soloist in New York and other cities. Res., 42 Exeter St., Portland, Me.

**Cook, Henry C.,** violinist; mem. Portland Municipal Orchestra. Address, 340 Auburn St., Portland, Me.

**Cook, Mrs. Hilliard D.,** organist, vocalist; studied voice with Isidore Braggiotti; ed. Institute of Music, N. Y.; org. St. Stephen's Episcopal Church, Portland; formerly org. Christ Church, Gardiner, St. Paul's Church, New Haven, Conn., St. Margaret's Church, Brighton, Mass. Address, 92 Mechanic St., Westbrook, Me.

**Cook, Mrs. Hope Jackson,** vocalist (soprano). Address, Westbrook, Me.

**Cook, Ruth Plummer,** pianist, cellist; b. Portland, Me., Feb. 16, 1899; d. George Adelbert and Alice Atkins Plummer; m. Sanger Mills Cook, Aug. 15, 1923; ed. Boston Lyceum School and N. E. Conservatory; studied with C. Winfield Richmond, Charles Dennee, Adelbert Wells Sprague and Carl Webster; soloist in Lyceum Work; organist, Newport High St. Church, Pittsfield Univ., Pittsfield Baptist; mem. Bangor Symphony Orchestra, Pittsfield Tuesday Club and B. & P. W. Club. Vocation, Head of Maine Central Institute Music Department. Address, 110 Main St., Pittsfield, Me.

**Cooke, Reginald Bancroft,** vocalist (tenor); b. Birkenhead, England, 1887; s. Bancroft and Emily Sarah Cooke; ed. M.A. University of California; Ph D. Univ. of Wisconsin; mem. Williston Church Choir, Portland, Portland Men's Singing Club (former librarian and Sec.), Kotzschmar Club, Portland; former mem. Oakland Orpheus, Oakland, Cal.; trained as a boy soprano, Llandaff Cathedral, Wales, 1898-1901; author "Platen's Sonnets" and "Some Sonnets of a Passing Epoch." Address, 738 Congress St., Portland, Me.

**Coombs, Charles Whitney,** organist, composer; b. Bucksport, Me., Dec. 25, 1859; s. Luther Augustine and Caroline (Whitney) Coombs; studied with Speidel and Seifriz in Stuttgart and with Janssen, Draeseke, Jahn and Lamperti in Dresden; org. and choirmaster American Church, Dresden, 1887-91, Church of the Holy Communion, N. Y., 1892-08, St. Luke's Church, N. Y., since 1908; founder American Guild of Organists; composer, church cantatas, "Vision of St. John," "The First Christmas," "The Ancient of Days," "The Sorrow of Death"; anthems, "How Goodly are Thy Tents," "How Lovely upon the Mountains," "O God Thou Art Great," "Where is He that is born King of the Jews," "As It began to Dawn"; songs, "The Face," "The Breath of the Dawn," "The Hills of Arcady," "The Long Cliffs of Devon," "Her Rose," "A Riot of Roses," "Four Leaf Clover," "In the Dark,

in the Dew," "My Heart, It Was a Cup of Gold," "A Knight of the Plain," "A Garden of Dreams," "A Benediction," etc.; mem. Musicians Club, St. Wilfrid's Club, Clef Club. Address, St. Luke's Church, Convent Ave. and 141st St., New York.

**Coombs, Mrs. Delbert Dana** (Martha Mitchell Lufkin), vocalist (contralto); b. Lewiston, Me., Nov. 7, 1866; d. Israel and Eliza Fowler Mitchell; m. Frederick T. Lufkin, June 7, 1887, and Delbert Dana Coombs, Sept. 10, 1902; studied music with Signor Rotoli, Boston, W. L. Whitney, Boston, W. H. Dennett and W. H. Stockbridge, Portland; mem. Pine St. Congregational Church Choir, Lewiston, First Universalist, Auburn, Congress Square, Portland, High St. Congregationalist, Auburn; honorary member Philharmonic Club, Auburn and Lewiston, 1922; councillor Lewiston and Auburn Festival Chorus, 1898-99; mem. Musical Union; hon. mem. Old Clef Club. Address New Gloucester, Me.

**Coombs, Mrs. H. W.**, m.t. Address, Whitefield, Me.

**Coombs, Jacob Flye** (baritone); b. Augusta, Me., June 18, 1866; s. Elbridge C. and Abigail D. (Currier) Coombs; m. Mary Wheeler, Sept. 6, 1899, and Linnie Albee, May 5, 1919; studied with William R. Howard; precentor, Immanuel Baptist Church, Portland. Vocation, accountant and paymaster, Portland Stove Foundry. Address, 34 Pitt St., Portland, Me.

**Coombs, James Parker,** vocal teacher, opera singer (bass-baritone); b. Augusta, Me., June 6, 1869; s. Elbridge C. and Abigail D. Coombs; m. Bessie Hill, June 3, 1917; ed. Brown University, Providence, R. I.; studied with Dudley Buck, William R. Lane and others; mem. Ligonia Band (cornet); mem. State St. Church Choir, Portland, and others; bugler in U. S. Navy; Pres. of N. Y. Hippodrome Employees Assn.; coached and directed University of Me. Glee and Banjo Clubs; produced "Dream Trail" and Rip Van Winkle in Jefferson Theatre, Portland, and sang in about 40 operas with H. W. Savage, Lee Shubert and others. Summer home, Peaks Island, Me. Address, 235 W. 107th St., N. Y.

**Copeland, Ray,** leader Waldoboro Band. Address, Waldoboro, Me.

**Copp, William R.**, former Pres. Cornish Festival Chorus. Address, Cornish, Me.

**Copping, Lilian Sprague,** vocal teacher (mezzo-soprano); b. Rockland, Me., July 17, 1865; d. Edwin and Malvie Kimball Sprague; m. Albert Copping (1887); studied with Munger, Stuart, Harris, Meckey, Burleigh, Wilde, Godfrey, Smart, Townsend and Merrill; cond. First Baptist Church Choir, Rockland; sang in Univ. Quartette age 14; was 7 yrs. director Methodist Choir, Rockland; studied at University of California, 1915, studying music with Horatio Parker, Glenn Woods and Mrs. Warren and literature with Prof. Axson. Address, 39 Limerock St., Rockland, Me.

**Corey, Mildred,** teacher of piano; mem. Portland Rossini Club. Address, 41 Glenwood Ave., Portland, Me.

**Corliss, Fred C.,** mem. Deane's Orchestral Club. Address, Portland, Me.

**Corneail, Annie I.,** Sec.-Treas. Ellsworth Festival Chorus. Address, Ellsworth, Me.

**Costello, M. S.**, mem. Temple Quartette. Address, Kennebunk, Me.

**Cote, Alphonse W.,** piano teacher, vocalist (tenor); b. Lewiston, Me., Nov. 5, 1875; s. Joseph and Agnes Courtois Cote; m. Marguerite Lafontaine, Sept. 5, 1898; ed. Lewiston, Me.; studied with Henry F. Roy and E. W. Hanscome; organist and choir director, St. Louis Church, Auburn; dir. Orpheon Society; promoter grand opera in Auburn and Lewiston; composer, Latin pieces for Catholic services. Vocation, piano tuner. Address, 7 Third St., Auburn, Me.

**Cotton, Dorothy,** school music supervisor. Address, Sedgewick, Me.

**Cotton, Margaret Burnham,** vocalist (alto); b. Houlton, Me., July 5, 1886; d. J. Edgar and Maria P. Burnham; m. Alvin L. Cotton, Aug. 19, 1913; ed. N. E. Conservatory; studied with Gertrude Miller and Samuel Cole, Boston; mem. Unitarian Church Choir; mem. Houlton Music Club; teacher public school music. Address, 13 Pleasant St., Houlton, Me.

**Couillard, Louis,** m.t. Address, 157 Pine St., Lewiston, Me.

**Coulombe, Yvonne M.,** m.t. Address, Winthrop, Me.

**Courtemanche, Janette,** m.t. Address, 138 Main St., Biddeford, Me.

**Covey, Eugene Leslie,** vocalist (tenor), teacher of piano; b. Lamoine, Me., March 8, 1900; s. James S. and Julia E. Covey; ed. Higgins Classical Institute, Charles-

ton, Me., Farmington State Normal School and University of Maine summer school; studied piano with Helen Nason, Kenduskeag, Me., Mrs. Isabelle Clary, Livermore Falls, Me., and S. F. Holt, Quincy, Mass. Address, 180 Bloomfield Ave., Hartford, Conn.

**Covey, Dr. Florence Alice,** vocalist (alto); mem. Portland Festival Chorus. Res. Wildwood, Cumberland Foreside, Me. Office, 477 Congress St., Portland, Me.

**Crabtree, Harry L.,** Conductor, Ellsworth Festival Chorus; Dir. Eastern Maine Musical Association, 1928. Address, Ellsworth, Me.

**Crafts, Seldon T.,** organist, teacher, conductor; b. Amherst, Nova Scotia; s. Emules S. and Elizabeth Tupper Crafts; m. Alice B. Conant, Jan. 16, 1905; studied with Everett Truette, E. W. Hanscom and Frank L. Rankin; Conductor Portland Festival Chorus for about 15 yrs.; Conductor Lewiston and Auburn Festival Chorus; Conductor Lewiston and Auburn Oratorio Society; org. State Street Cong'l Church, Portland, 20 yrs.; Director of Music at Bates College since 1925; teacher of piano and organ. Mail address, 46 Lisbon St.; res., 6 Frye Street, Lewiston, Me.

**Cragg, Beatrice Baker,** music teacher. Address, 4 Davis St., So. Portland, Me.

**Craig, Margaret,** school music supervisor. Address, Charleston, Me.

**Crandelmire, Pauline,** m.t. Address, Brownville, Me.

**Crangle, Howard** (tuba); mem. Portland Municipal Orchestra. Address, Portland, Me.

**Craven, Mrs. James H.,** pianist; mem. Portland Rossini Club. Address, 99 Park St., Portland, Me.

**Craven, Margaret,** vocalist; mem. Women's Choral Society. Address, 71 Winter St., Portland, Me.

**Crawford, Mrs. E. L.,** Pres. Brunswick Festival Chorus. Address, Brunswick, Me.

**Crawford, Harold Ellms,** vocalist (tenor); b. Natick, Mass., April 17, 1893; s. Charles H. and Gertrude Ellms Crawford; m. Blanche Vivian Watts, July 3, 1926; ed. Dexter, Me.; mem. Crawford's Orchestra (cornet). Vocation, woolen mill mgr. and auditor. Address, Clinton, Me.

**Creighton, June Andrews,** pianist and vocalist (soprano); b. Thomaston, Me.; d. Nat. and Grace M. Andrews; ed. Thomaston High School and N. E. Conservatory of Music; studied music under Edith Castle and Samuel W. Cole; supervisor of music in schools of Bar Harbor; mem. Congregational and Baptist Church Choirs, Thomaston; mem. MacDowell Club, Boston. Address, Thomaston, Me.

**Cressey, Charles Robert,** organist, composer; b. Gorham, Me., Dec. 7, 1854; s. William W. and Frances Ellen Rounds Cressey; m. Annie C. Johnson, Oct., 1882; 2nd Alice F. O'Neill, Nov. 23, 1924; ed. Gorham, Me.; studied with George Quimby and George Marston; organist, Pine St., Free St., Church of Messiah and All Souls Church; mem. Kotzschmar Club, Portland Club, I. O. O. F., K. of P., and Gorham Grange; Pres. Cressey & Allen, dealers in Music and Musical Instruments, established, 1884; composer, 20 church anthems, 12 piano pieces, 3rd and 4th grade songs, sacred and secular. Vocation, piano dealer. Address, 64 Carleton St., Portland, Me.

**Cressey, Cleveland B.,** vocalist (tenor); b. Gorham, Me., Nov. 8, 1892; s. Frank W. and Jennie M. Berry Cressey; m. Clara I. LaFountaine, Sept. 7, 1914; ed. Biddeford, Me.; studied with Ernest J. Hill, Portland; mem. Portland Festival Chorus. Vocation, stenographer. Address, 1066 Congress St., Portland, Me.

**Crie, Kelley B.,** Treas. Rockland Festival Chorus. Address, Rockland, Me.

**Crockett, A. T.,** m.t. Address, 12 Grace St., Rockland, Me.

**Crockett, George Albian,** pianist; b. Bath, Me., July 23, 1890; s. William H. and Emma Jane Crockett; ed. Brunswick, Me.; studied with Mabel Murray; Vice Pres. Musicians Union; mem. American Legion; composer, "Sleep Little Piccaninny"; musical director amateur minstrels; dramatic coach, entertainer. Address, 22 Third St., Eastport, Me.

**Crockett, Sadie Russell,** pianist, vocalist; b. St. John, N. B.; d. Fred M. and Mina Conlogue Russell; m. Royal E. Crockett, June 3, 1913; studied with Rose E. Donovan (piano) and voice with Mary Burpee; mem. St. Mary's Catholic Church Choir; mem. Houlton Woman's Club, St. Mary's Charitable Society,

American Leg. Aux. and Houlton Music Club; Past Pres. Houlton Music Club. Address, 23 Charles St., Houlton, Me.

**Cronham, Charles Raymond,** concert organist; b. Jersey City, N. J., June 14, 1896; s. Charles Edgar and Bessie A. Cronham; ed. public schools, N. J., Dartmouth College; m. May Korb, May 28, 1925; studied with Prof. Leonard B. McWhood; mem. National Association of Organists and Pres. Port. Chapter; mem. Rotary, Kotzschmar and Economic Clubs; org. and inst. of music, Dartmouth College, 1919-23; org. and dir. of music, Lake Placid Club, N. Y., 1923-24; municipal organist, Portland, Me., since 1924; conductor Portland Municipal Orchestra; composer, pieces for organ, voice, chorus and numerous transcriptions for organ and instrumental combinations. Address, Room T, City Hall, Portland, Me.

**Cronham, Mrs. Charles Raymond** (see May Korb).

**Cropley, Mrs. Eliza Belle,** vocalist (soprano); b. Portland, Me., Oct. 24, 1876; d. Edward M. and Eliza Ann Lang; m. Alton Irving Cropley, Sept. 16, 1896; ed. Westbrook Seminary; studied with Mrs. Fred Palmer, William Whitney (at N. E. Conservatory of Music), Furlong, L. B. Cain and W. H. Dennett; former mem. Woodfords Univ. Church Choir, Festival Chorus and Madrigal Club; mem. Women's Choral Society, Woodfords Club, Eastern Star, O. E. S. 59. Address, 442 Woodford St., Portland, Me.

**Crosby, Mrs. Henri,** Pres. Philharmonic Club, Lewiston. Address, Lewiston, Me.

**Crosby, Phoebe Pendleton,** concert artist (soprano); b. Islesboro, Me., Jan. 26, 1889; d. Fields Coombs and Sabrina Veazie Seeley Pendleton; m. Carl Kreger Crosby, July 21, 1909; ed. Me. Wesleyan Seminary; studied with Dr. Morse; former mem. Chaminade Club, Brooklyn; mem. Actors Equity Asso., Maine Women's Club of N. Y.; hon. mem. Int. Printing and Pressmen's Union of North America; mem. Eastern Star. Address, 1085 Park Ave., New York.

**Crosman, A. Hurford,** vocalist (bass); mem. Portland Men's Singing Club and Portland Municipal Orchestra (clarinet). Address, 16 Marlow St., Portland, Me.

**Cross, Adelaide,** vocalist. Address, Rockland, Me.

PHOEBE CROSBY, MEZZO SOPRANO.

**Crouse, Ruth Porter,** vocalist (contralto); b. Danville, Quebec, Canada, April 25, 1901; d. Dr. Irwin J. and Evelyn Mead Porter; m. Jasper F. Crouse, June 12, 1926; ed. Aurora College; studied with Harry Detweiler, Maude Bouslough, Albert Borroff, Leon Corliss; soloist Bethel Baptist Church, Ft. Fairfield; mem. choir Advent Christian Church, First M. E. Church, Aurora, and Trinity Epis., Chicago; mem. Aurora College Orch. (violin); mem. Music Club of A. C., Music News Subscriber, mem. Nordica Club, Ft. Fairfield; dir. H. S. Glee Club and orch. and dir. of Young People's and Adult Choir at Bethel Baptist Church, Fort Fairfield. Address, High St., Fort Fairfield, Me.

**Crowell, Alan W.,** violinist; b. Orono, Me., Jan. 5, 1903; s. C. Parker and Mary H. Crowell; ed. Bangor, Me., and M. I. T., Cambridge, Mass.; studied with H. M. Pullen; mem. Tech. Shaw Orchestra. Address, 16 Parkview Ave., Bangor, Me.

**Crowley, Florence,** school music supervisor. Address, Biddeford, Me.

**Croxford, Lyndon Farrington,** educator; b. Carmel, Me., Aug. 4, 1900; s. Wilber

P. and Lois F. Croxford; ed. University of Maine; studied with C. Winfield Richmond of Bangor; College of Music, Syracuse University; graduate Eastman School of Music with degree Bachelor of Music; also studied with Raymond Wilson; formerly organist Methodist Church, Carmel; mem. College Glee Club and Orchestra; mem. piano faculty of Eastman School of Music. Address, 142 N. Union St., Rochester, N. Y.

**Cumming, Mrs. Raymond,** m.t. Address, Houlton, Me.

**Cummings, Mrs. Frank S.,** Sec. Lewiston Festival Chorus. Address, Lewiston, Me.

**Cummings, Helen L.,** pianist; accompanist Lewiston-Auburn Festival Chorus. Address, Lewiston, Me.

**Cummings, Ruth,** teacher of piano; b. Norway, Me., March 6, 1896; d. Stephen B. and Mattie (Jordan) Cummings; ed. Faelten Pianoforte School, Boston, Mass.; studied with Carl Faelten. Address, 216 Main St., Norway, Me.

**Cumston, Dr. Charles Henry,** vocalist. Address, Brunswick, Me.

**Cunningham, Agnes Hall,** vocalist (contralto); b. Raynham, Mass., Aug. 13, 1866; d. David Buffington and Mary Parsons Brimmer Hall; m. John Albert Cunningham, Nov. 5, 1890; ed. Ellsworth, Me.; studied with Mrs. W. F. Shaw, Bangor, and Wm. Burton Robinson, Boston; mem. Cong. Church Choir, Ellsworth; mem. Eastern Me. Festival Chorus over 20 yrs. and Cong. Church Choir, 35 yrs. Address, 41 Church St., Ellsworth, Me.

**Cunningham, Elizabeth A.,** m.t. Address, 144 Bridge St., Gardiner, Me.

**Cunningham, Helen E.,** soloist (soprano); b. Portland, Me., Nov. 22, 1895; d. Eubra S. and Harriet E. Cunningham; ed. Portland, Me.; studied with Howard Stevens and Jennie King Bragdon; mem. choir Second Parish Church. Address, 514 Deering Ave., Portland, Me.

**Cunningham, John Albert,** vocalist (bass); b. Ellsworth, Me., Jan. 7, 1868; s. Hudson Bishop and Emily Robinson Cunningham; m. Agnes Hall, Nov. 5, 1890; ed. Ellsworth, Me., studied with Frauline Schasingher; mem. Eastern Maine Festival Chorus over 20 yrs., and Cong. Church Choir, 25 yrs.; City Clerk; Agent for Mutual Benefit Ins. Co. Address, 41 Church St., Ellsworth, Me.

**Curran, Mary E.,** piano teacher; b. Portland, Me.; d. Martin and Eliza Naylor Curran; ed. Portland; studied with Prof. Quimby and Allen H. Daugherty; accompanist for the Elite Mandolin Orchestra; mem. Serenaders. Address, 100 Oxford St. Studio 548½ Congress St., Portland, Me.

**Currier, Christine Worthen,** church organist, pianist; b. Corinna, Me., April 17, 1895; d. Joseph Henry and Mary Maddocks Worthen; m. Rev. George F. Currier, June 22, 1918; ed. Corinna Union Academy and Boston; studied voice with Grace Lowell Bradbury, and Mrs. F. P. Clark; piano with Louise (Orth) Bosworth; mem. choir Howland Baptist Church; church soloist (soprano). Address, Auburn, Me.

**Curtis, Cyrus Hermann Kotzschmar,** music patron; b. Portland, Me., June 18, 1850; s. of Cyrus Libby and Salome Cummings Curtis; ed. N. E. Public Schools; m. Louisa Knapp of Boston, March 10, 1875 (died Feb. 25, 1910); 2nd Kate Stanwood Pillsbury (a second cousin), of Milwaukee, Aug. 2, 1910; when a boy he learned to play piano and organ from watching and listening to Hermann Kotzschmar, org. at First Parish Unit., form. Cong., Church in Portland and later sang tenor in a Boston choir; was selected to sing in a Sunday School Convention in Tremont Temple in a quartet with Lillian Norton, who later became famous as "Nordica"; in 1872 sang in the Great World Peace Jubilee in Boston; went to Philadelphia in 1876 and became publisher of The Tribune and Farmer. The magnificent Kotzschmar Memorial Organ dedicated at Portland, Me., Aug. 22, 1912, was his gift to the city in memory of the old music master who had been his inspiration; his other benefactions to music include the Cyrus L. Curtis Scholarship in the Curtis Institute of Music, which was founded by his daughter, Mary Louise (Mrs. Edward Bok) in Philadelphia in 1924, and which was endowed by him in memory of his father; received honorary degrees, Bowdoin College, M.A., 1913; Ursinus College, LL.D., 1913; Pres. Curtis Publishing Co., publishers of The Ladies' Home Journal, which he established in 1883, The Saturday Evening Post, established by Benjamin Franklin in 1728, and The Country Gentleman; Pres. Curtis-Martin News-

papers, Inc., publishers of the Philadelphia Public Ledger, Philadelphia Morning Sun and the New York Evening Post; Ex. Pres. N. E. Society of Philadelphia; director of The Academy of Music Corporation, First National Bank, The Land Title and Trust Company, all of Philadelphia, and The Mutual Life Ins. Co. of N. Y.; hon. mem. Portland Men's Singing Club. Home, Wyncote, Pa. O., Public Ledger Bldg., Philadelphia, Pa.

**Curtis, Faustina,** mem. Schumann Club. Address, Bangor, Me.

**Curtis, Lora Leone,** pianist; b. Hampden, Me., Jan. 3, 1886; d. Walter and Mary E. Whitmore; m. Everett F. Curtis, Oct. 19, 1910; ed. Hampden Academy; studied with Mrs. Allen Rogers, K. A. Ringwell, Adelbert Wells Sprague and C. Winfield Richmond; organist Methodist Church, Hampden, Me. Address, 83 Center St., Bangor, Me.

**Cushing, Alice J.,** pianist; b. Portland, Me., d. Sylvester and Lucy M. Cushing; studied with Mildred Kittredge Miller, Helen Foster and Anna Carey Bock; mem. Marston Club. Vocation, stenographer. Address, 107 North St., Portland, Me.

**Cushing, Emma Merrill,** teacher of voice, piano; b. Gray, Me., Feb. 15, 1868; d. John Tappan and Frances Young Merrill; m. Louis Taylor Cushing, Nov. 28, 1895; ed. Bridgton Academy; studied with Nettie Milliken Fellows, Mr. and Mrs. W. H. Dennett, Portland, and Madame E. M. de Angelis, Boston; mem. choir Williston and State St. Churches, Portland, Bates St. Baptist, Lewiston, and High St. Cong., Auburn; mem. Me. Music Festival; conductor Gray Unit for 15 yrs.; taught music in village schools; soprano soloist. Address, Church St., Gray, Me. Mail address, Box 92, Gray, Me.

**Cushing, Walter P.,** tenor; mem. Portland Men's Singing Club. Address, Portland, Me.

**Cushman, Mrs. Marion,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Cushman, Sylvia,** pianist; accompanist Ellsworth Festival Chorus. Address, Ellsworth, Me.

**Cutter, Alice,** mem. MacDowell Club. Address, 116 Danforth St., Portland, Me.

**Cutts, Grace Merrill,** violinist; b. Saco, Me.; d. Benjamin and Martha Merrill; m. George Usher Cutts; studied with Felix Winternitz. Vocation, teacher of violin and elementary studies in public schools. Address, Boom Road, Saco, Me.

**Daggett, Cecil Maurice,** pianist, organist, conductor, vocalist; b. Fairfield, Me., May 13, 1882; s. William T. and Harriet Barrett Daggett; grad. Coburn Classical Institute, 1899, Colby College, A.B., 1903; studied music privately; m. Martha B. Purinton, Sept. 12, 1905; org. and choirmaster First Baptist Church, Waterville, 1900-03; dir. Colby College Glee Club, 1902-03, Male Quartet and Male Glee Club, Montreal, Y. M. C. A., 1903-04; org. and choirmaster Unitarian Church, Waterville, 1906; dir. Cecilia Choral Society, 1907-13, Colby College Glee Club, 1908-16, Woronoco Male Quartet since 1910, Knights Templar Male Quartet since 1914; mem. Cecilia Choral Society and Festival Chorus, Waterville. Address, 7 Sheldon Place, Waterville, Me.

**Daggett, Doris N.,** vocalist; b. Rockland, Me., Aug. 25, 1906; d. William H. and Elizabeth M. Daggett; mem. choir Littlefield Memorial Free Baptist Church, Rockland, Me. Vocation, stenographer. Address, 47 Granite St., Rockland, Me.

**Daggett, Emma R.,** m.t. Address, R. F. D. No. 1, Greene, Me.

**Dallero, O. A.,** violinist; b. Portsmouth, N. H., Dec. 1, 1907; s. Alfredo and Elvira Dallero; studied with Josafa Morin; mem. Lewiston-Auburn Symphony Orchestra. Address, 374 Main St., Lewiston, Me.

**Dalton, Mrs. Harry,** violinist; studied with David E. Fisher; mem. B. P. W. Club Orchestra, and Laura E. Ross' Ladies Orchestra. Address, 453 Cumberland Ave., Portland, Me.

**Dalton, Kathleen M.,** vocalist, pianist; b. Houlton, Me.; d. Joseph and Barbara Sharpey O'Brien; m. Louis Dalton, July 19, 1915; ed Houlton, Me.; studied piano with Gertrude Attridge, voice with Mrs. Hollis Lindsay; mem. choir St. Mary's Catholic Church; mem. Houlton Music Club and B. & P. W. Club. Vocation, newspaper writer. Address, 3 Franklin Ave., Houlton, Me.

**Damon, Frances Brackett,** song writer; b. Dexter, Me., May 21, 1857; d. Nathan G. and Mary Towle Brackett; ed. Nor.

EDITH M. DAVIDSON, EDUCATOR.

Sch. 1880; m. Lyman R. Damon, Dec. 1, 1883; writer of songs, short stories, essays, playlets, etc.; edited "Quiet Hours Magazine," "The Tally-Ho"; pub. "The Bodfish Road"; Trustee State Reformatory; prison and jail work. Res., 17 Prospect St., Dexter, Me.

**Damren, Olive M.,** music teacher. Address, 45 Thirlmere Ave., So. Portland, Me.

**Darker, Mrs. Caroline,** vocalist; mem. MacDowell Club. Address, Portland, Me.

**Davenport, Mrs. M. G.** (Geneva A.), vocalist (soprano); b. Livermore Falls, Aug. 27, 1895; d. A. P. and Vesta L. Ricker; m. Aug. 10, 1916; ed. Livermore Falls High School, and Palmer School of Chiropractic, Davenport, Iowa; studied with Florence Sawyer and Mabel Starbird; mem. Maine Music Festival Chorus; M. E. Church Choir at Livermore Falls and M. E. Church at Ilion, N. Y. Vocation, chiropractor. Address, Livermore Falls, Me.

**Davidson, Edith May,** teacher of piano; b. Belfast, Me., Nov. 6, 1883; d. John S. and Mary F. (Smith) Davidson; ed. N. E. Conservatory of Music and Institute of Musical Art, N. Y. City; studied with Carl Baermann; former organist, Universalist, Unitarian and Methodist Churches, Belfast; mem. Belfast Musical Society, Belfast Philharmonic Assn. and Baermann Society of Boston. Address, 57 Franklin St., Rumford, Me.

**Davis, Arthur C.,** cornet soloist; b. Sidney, Me., Jan. 6, 1869; s. Charles H. and Eliza M. Davis; m. Jennie M. Trask, June 4, 1891; ed. Sidney, Me.; studied with F. A. Dennis; mem. Augusta Cadet Band (Sec.-Treas.); mem. Augusta Symphony Orchestra; Commander, H. G. Staples Camp, S. O. U., U. S. A. Vocation, freight clerk. Address, 6 Child St., Augusta, Me.

**Davis, Clara,** Treas. Milo Festival Chorus. Address, Milo, Me.

**Davis, Mrs. Clifford,** m.t. Address, So. Paris, Me.

**Davis, Mrs. Frederick L.,** m.t. Address, So. Berwick, Me.

**Davis, Gertrude (Kimball) Sartwell,** organist, concert pianist; b. Whitefield, N. H., Feb. 17, 1873; d. Joel McGregor and Anna Elizabeth Sartwell; m. Gilman Davis, June 30, 1891; at age of 14 succeeded her father as organist of the First Baptist Church, Whitefield, N. H., which position she occupied during her residence there; has been organist at Williston and Chestnut St. Churches, Portland; her early musical instruction was obtained from her father; studied at N. E. Conservatory, and with Frank L. Rankin, Portland; after that for more than a year at the Leschetizky School in Vienna, Austria, during which time she also did some work with Emil Sauer at the Vienna Conservatory; accompanist for Portland Festival Chorus and Western Maine Festival Asso. 25 yrs.; active mem. Rossini Club, Portland; mem. Portland Branch, N. E. Chapter, Am. Guild of Organists; organist since June 3, 1926, at the First Church of Christ Scientist. Vocation, piano teacher, 655 Congress St., Portland. Me.

**Davis, Hazel Small,** piano teacher; b. Guilford, Me., Dec. 24, 1893; d. Leland A. and Jennie J. Small; m. Raymond W. Davis, Feb. 2, 1918; ed. Guilford, Me.; studied with C. Winfield Richmond, Bangor; organist Universalist Church; mem. Woman's Club of Guilford and

Eastern Star. Address, Oak St., Guilford, Me.

**Davis, Marshall,** vocalist (bass), violinist; b. Portland, Me., 1870; s. John H. and Jennie Constable Davis; m. Marguerite Gifford, March 1, 1905; studied with Anne Davis, Eva Goodwin, Ernest McKechnie and Wm. H. Dennett; mem. Harvey Murray's State St. Chorus, Portland Philharmonic, 1888-92; Librarian, Haydn Association; Pres. and Lib., Portland Festival Chorus. Vocation, bank teller. Address, 10 Orland St., Portland, Me.

**Davis, W. R.,** leader Baptist Church Choir, Farmington, Me.

**Davis, Mrs. W. R.,** m.t. Address, Farmington, Me.

**Day, Paul,** Librarian Milo Festival Chorus. Address, Milo, Me.

**Day, Mrs. Walter F.,** m.t. Address, 62 South St., Bath, Me.

**Dean, Dorothy,** school music supervisor. Address, 63 Lincoln St., Bangor, Me.

**Dean, Mrs. James Lowell,** composer, vocalist (soprano); b. Clinton, Me., Feb. 7, 1875; d. John and Philena (Roundy) Reynolds; studied with Mrs. F. B. Hubbard and Isidore Braggiotti; former mem. Baptist Church Choir, Clinton; mem. Cecilia Choral Society, Augusta; mem. Maine Music Festival many years. Address, 43 Benton Ave., Waterville, Me.

**Dean, Mrs. Leon A.,** org. Forest Ave. Cong. Church. Address, Bangor, Me.

**Dean, Leroy,** teacher public school music, Bangor, Me.

**Deane, Frank N.,** trombone; mem. Deane's Orchestral Club. Address, 20 Gray St., Portland, Me.

**Deane, Mrs. Frank N.,** cellist and pianist mem. Deane's Orchestral Club. Address, 20 Gray St., Portland, Me.

**DeGrys, Viola,** pianist, music teacher. Address, Eastland Hotel, Portland, Me.

**Delano, Charles M. G.,** bandsman (bass); b. Dixfield, Me., Jan. 12, 1878; s. Charles G. and Abbie Sanders Delano; m. L. E. Theall, Aug. 17, 1919; ed. Dixfield Academy and Bridgton Academy; former mem. bands at Dixfield, Locke Mills, New Gloucester, Madison, the Malcon Band, Malden, Mass., 33 Reg. C. A. C. Band, Mass., 12 Div. 1918, 3rd Maine Infantry Nat. Guard, Rumford Band, 1920-23, Mainente's Band, Rumford, 1926; mem. Rumford Symphony Orchestra and Rumford Band. Vocation, R. R. telegraph operator and station agt. Address, Dixfield, Me.

**Delaronde, Charles A.,** musician; b. Malone, N. Y., April 22, 1871; s. Charles D. and Henrietta (Thibodeau) Delaronde; ed. Franklin Acad., N. Y.; m. Angelina Belisle; Sec. and Treas. of Fed. of Musicians. Vocation, merchant. Res., 166 College St., Lewiston, Me.

**DeMerritt, Sarah Ames Sanborn,** teacher of piano; b. East Machias, Me., June 23, 1889; d. Frank and Elizabeth Brown Sanborn; m. Robert Elwyn DeMerritt, Nov. 15, 1918; studied with Nellie Longfellow Ralph, Machias, Me., Anne Gilbreth, Cross School of Music, John H. Mason, Prov., R. I., Mrs. Reuben Cotton and Mary E. O'Brion, Boston, Mass.; mem. Cong. Church Choir, E. Machias; mem. Arion Club, MacDowell Club and Monday Morning Musicale Club, Prov., R. I.; accompanist; mem. Portland Rossini Club; faculty, Mary C. Wheeler School, Providence. Res., 17 Cedar St., So. Portland. Mail address, Fort Preble, Portland, Me.

**Demers, Joseph A.,** m.t. Address, 2 Hammond St., Portland, Me.

**Demers, Valdemar Joseph, S. M.,** educator; b. Montreal, Canada, Jan. 9, 1895; s. Louis O. and Delia Lajoie Demers; ed. Catholic University, Washington, D. C.; studied with N. R. Amelotle, Boston; director St. Mary's Brass Band and St. Mary's Symphony Orchestra (clarinet, saxophone, flute, baritone, violin, cello); pres. and dir. St. Mary's Philharmonic Society; mem. Van Buren K. C. Orchestra; arranger for choir and orchestra; former mem. Our Lady of Victory Boys' Choir, Boston, 1906-08, Marist Seminary Orchestra, Washington, D. C., 1908-14, St. Mary's Manor Choral and Orchestra, Langhorne, Pa., 1914-15, Catholic Univ. Choral and Orchestra, Wash., D. C., 1915-21, Jefferson Orchestra, New Orleans, La., 1919-20. Clergyman, College Professor. Res., St. Mary's College, Van Buren, Me.

**Denar, Aubrey,** Conductor St. Croix of Calais Festival Chorus. Address, Calais, Me.

**Dennis, Francis Arthur,** band leader, music dealer; b. Madison, Me.; s. George F. and Emma E. Dennis; m. M. Myrtelle Dyer; ed. Dirigo Commercial College; studied with Carl Eichler and Henry C. Brown; dir. and manager Augusta

Cadet Band and Dennis Orchestra, 25 yrs. (violin, trumpet); mem. all Masonic Bodies, I. O. O. F., Trinity Com., No. 7, K. T., Kora Temple Mystic Shrine. Vocation, music dealer. Res., 109 Cony St., Augusta, Me. Address, 233 Water St.

**Desaulniers, Lucy Jane O'Connell,** reader; b. Lewiston, Me., April 15, 1883; d. John B. and Anna McCarty O'Connell; ed. Tufts, M.D. 1907; m. Dr. George E. Desaulniers, Nov. 22, 1917; house phys. at Sherborn Ref., 1908; gen. prac. of med., 1909-19; examr. N. E. Tel. & Tel. Co., 1920-28; electro-physiotherapy specialist; mem. Andros. Co. Med. Assn., B. P. W., Spinet Club, Philharmonic Club, Stanton Bird Club and American College of Physical Therapy and Fellow of the American Medical Asso. Res., 92 Pine St., Lewiston, Me.

**Devoe, Irving W.,** m.t. Address, 221 Elm St., Bangor, Me.

**Dewolfe, Elizabeth,** m.t. Address, 193 Danforth St., Portland, Me.

**Dingley, Bret Harte,** violinist; b. Auburn, Me., Jan. 15, 1871; s. Frank L. and Lee M. Dingley; m. Beatrice L. McMurray, Dec. 30, 1903; ed. Nichols Latin School, Bates College, Lewiston, and Amherst College; studied with Carl Mosher of Berlin, Hoche Schule in Berlin, Charles M. Loeffler of Boston Symphony Orchestra, and Emanuel Wirth of the Joachim String Quartette; has appeared as violin soloist at Maine Music Festival and other concerts; hon. mem. Glover's Band, Auburn; chairman music committee of the High St. Cong. Church, Auburn, 1922; member for several years. Vocation, newspaper publisher; Pres. and Musical Editor of the Lewiston Journal Co. Address, 11 Highland St., Auburn, Me.

**Dingley - Mathews, Mrs. Blanche** (see Mathews).

**Dinsmore, Harry Augustus,** organist and pianist; b. Skowhegan, Me., Dec. 1, 1856; s. Tilson H. and Amanda H. Dinsmore; m. Laura Belle Hoxie, June 5, 1883; ed. Skowhegan and Kent's Hill, Me.; studied with Prof. and Mrs. Morse of Kent's Hill; former mem. choir Centenary M. E. Church, Skowhegan; for many years organist for all the Yorke Rite Masonic Bodies of Skowhegan; composer of 22 published pieces, "Sunrise with the Master" (sacred song), "Where the Roses Twine the Trellis by the Door," "We're Growing Old Together," "On the Kennebec," "Milburn Belles Waltzes," "My Heart Remembers Thee," "At Sunset," "Goodbye Mother," "To the Land Where Our Dreams Come True," "Flag of Our Country," "For Flag and Country," "When Clover Is Wet with the Dew," and "Back to Childhood's Home and Mother," etc.; mem. General Grand Council R. & S. M. of the U. S.; National Grange, Past M. I. Grand Master Grand Council of Maine, Maine Consistory 32d degree, Grand Lodge of Me., I. O. O. F.; Sec'y Official Board of Centenary M. E. Church, Skowhegan. Vocation, mem. of music firm of Dinsmore & Bickford, 41 Water St. Res., 72 East Front St., Skowhegan, Me.

**Dionne, Laurentine,** piano teacher; b. Lewiston, Me.; d. Emile and Sarah Evans Dionne; ed. Convent Dominicain, Lewiston; studied with Miss Tontain and Henry F. Roy. Address, Lewiston, Me.

**Dixon, Lee W.,** teacher of violin; b. Lisbon, Me.; s. Arbury V. and Sarah Alice Channell Dixon; studied piano with Arthur N. Pettengill, Seldon Crafts, Alfred Brinkler and Julius L. Chaloff; violin with his father, Josef Udell, C. Paul Herfurth; voice with Alice Flood. Vocation, teacher of piano and violin. Address, Lisbon, Me.

**Dodds, Ruth Ellen,** teacher of piano and theory; b. Petersburg, Ill.; d. Thomas Campbell and Laurette Colby Dodds; ed. Chicago Musical College and Dingley-Mathews Piano School; studied with Maurice Rosenfeld, Hans von Schiller, Jessie L. Gaynor and Blanche Dingley-Mathews; mem. Rossini Club and Woman's Literary Union, Portland; Treas. Colorado State Music Teacher's Asso., 1922-24; Cor. Sec. Denver Musicians' Society, 1922-23. Vocation, Director, Piano Dept., Westbrook Seminary. Address, 716 Stevens Ave., Portland, Me.

**Dodwell, Frances** (see Mrs. Alexander Seimens).

**Doe, Mrs. Annetta Clark,** vocalist (soprano), and teacher of piano; b. Rockland, Me., May 4, 1865; d. Oliver A. and Elizabeth A. Clark; m. Harris N. Doe, Dec. 25, 1889; studied piano with A. T. Crockett and voice with Mrs. Ellen Godfrey, Rockland; former mem. executive committee Bangor Festival Chorus (mem. 27 yrs.); soloist in musical circles

of Rockland; mem. choir Episcopal Church, Rockland; Cor. Sec. Woman's Republican Club, Bangor; mem. and President (3 yrs.) Schumann Club, and President (3 yrs.) of Woman's Club of Bangor. Vocation, teacher stenography and typewriting in Doe Business College. Address, 100 Highland St., Bangor, Me.

**Doe, Harold Oliver,** violinist and teacher; b. Rockland, Me., Aug. 19, 1893; s. Harris N. and Annetta Clark Doe; ed. Bangor High School, University of Maine; studied with H. M. Pullen, Bangor, Felix Winternitz at N. E. Conservatory, and with Walter Habernicht of the Metropolitan Opera House orchestra, New York City; mem. Bangor Symphony Orchestra (2nd violin and viola) 17 yrs.; Bangor Festival Chorus (bass), Knights of Pythias, Conduskeag Canoe and Country Club, Bangor; 32 degree Mason and Knight Templar; first violinist Bijou Theatre Orchestra; concertmaster, Bangor Symphony Orchestra. Address, 100 Highland St., Bangor, Me.

**Doherty, Wendell W.,** clarinet, saxophone; b. Mechanic Falls, Me., June 21, 1887; s. John A. and Sarah A. Doherty; m. Agnes C. LaRochelle; ed. Auburn, Me.; studied with Fred O. Corliss, Carl Khume; former mem. Jefferson Theatre Orchestra; Sec.-Treas. Portland Musicians' Assn.; mem. Portland Orchestral Society, 1926. Vocation, music teacher. Studio, 559½ Congress. Res., 164 Brackett St., Portland.

**Dole, Nathan Haskell,** author; b. Chelsea, Mass., Aug. 31, 1852; s. Nathan and Caroline (Fletcher) Dole; ed. A.B. Harvard, 1874; m. Helen James Bennett, June 28, 1882; teacher, Des Veaux Coll., 1874-75, Worcester H. S., 1875-76; preceptor, Derby Acad., Hingham, Mass., 1876-78; lit., art and musical editor, Phila. Press, 1881-87; lit. adviser, T. Y. Crowell & Co., 1887-1900; sec. dept. of pub., D. Appleton & Co., 1901; 20th Century Club, Castilian, Authors, Harvard Mus. Assn.; Brookline Arts and Letters, Dofobs and Brothers of the Book, Chicago; Pres. Omar Khayyam Soc. of Am.; Bibliophile Soc.; author, Young Folks History of Russia, 1881, A Score of Famous Composers, 1891, Not Angels Quite, 1893, On the Point, 1895, The Hawthorn Tree, and Other Poems, 1895, Poems for the Edu. Mus. Course, 1896, Life of Francis William Bird, 1897, Joseph Jefferson at Home, 1898, Omar the Tentmaker—A Romance of Old Persia, 1899, Peace and Progress—The Building of the Organ and Onward (poems), 1904, '06, Six Italian Essays, 1907, The Pilgrims and Other Poems, 1911, Alaska, 1909, Life of Count Tolstoi, 1911, The Spell of Switzerland, 1913, Memoirs of the Baroness von Suttner, 1909, When Thoughts Will Soar, 1914, Tolstoi's Dramatic Works, 1923; editor, The Rubaiyat of Omar Khayyam, 1896-99, The Mistakes We Make, 1898, The Greek Poets, 1904, The Latin Poets, 1905, 10th edition of Bartlett's Fam. Quotations with additions, Poems of Dr. Samuel S. Curry, with Biog., 1923; also hundreds of songs and lyrical pieces for music from the Russian, etc.; mem. adv. council Simplified Spelling Bd.; hon. Vice Pres. Dante Soc. Am.; Boston Music Lovers' Club. Res., Jamaica Plain, Boston, Mass. Summer home, "The Moorings," Ogunquit, Me.

**Dolley, Mrs. Helen M.,** school music supervisor. Address, Limerick, Me.

**Dolloff, Vesta,** m.t. Address, Mount Vernon, Me.

**Donald, May Norton,** vocalist (alto); b. Addison, Me., Sept. 25, 1869; d. Wellington M. and Abbie B. Norton; m. Harry M. Donald, Dec. 19, 1895; ed. Addison, Me.; studied with Mrs. Stella Hall; mem. M. E. Church Choir; Sec. Addison Ladies' Band; mem. Maine Musical Festival, Bangor, Me. Vocation, milliner. Address, Main St., Addison, Me.

**Donnell, Frances,** music teacher, pianist; b. Lancaster, N. H., Aug. 15, 1904; d. James William and Jessie Maude Donnell; ed. Lancaster Academy; studied with Florence Libby and Eliza Woods; mem. choir Elm St. Methodist Church, So. Portland, also subt. organist; mem. Rossini Club, MacDowell Club; former mem. Lancaster Academy Orchestra; subt. pianist, Sunshine Trio. Address, 37 Atlantic Ave., So. Portland, Me.

**Donovan, Ann Russell,** organist for 25 yrs.; b. Bangor, 1869; d. William and Ann Hammill Russell; m. Thomas G. Donovan; ed. N. E. Conservatory; studied with H. W. Dunham; former Pres. Schumann Club. Address, 34 Second St., Bangor, Me.

**Donovan, Rose Ella,** organist; b. Houlton, Me.; d. Timothy J. and Alice Hogan Donovan; ed. Convent at Calais and St. Elizabeth's Academy, Portland; studied with Sisters of Mercy; mem. choir and

org. at St. Mary's Catholic Church, 35 yrs.; mem. Bryson's Orchestra, 19 yrs., and pianist and leader, 10 yrs.; mem. Business and Professional Women's Club. Vocation, bank clerk. Address, 39 Highland Ave., Houlton, Me.

**Doron, Huldah S.,** music teacher, organist; b. Rochester, N. Y., May 9, 1899; d. Charles Bedell and Mary Davis Doron; ed. Smith College; studied with Mrs. C. S. Huber, Mrs. Rodney Warren, Sara Hamilton; organist Christian Science Church. Vocation, teacher of piano. Address, 133 Essex St., Bangor, Me.

**Dorr, Harold W.,** m.t. Address, 100 Main St., Bangor, Me.

**Dostie, Claire,** m.t. Address, 52 Howard St., Lewiston, Me.

**Dow, Helen Elizabeth,** vocalist (soprano), pianist; b. Lowell, Mass., Jan. 25, 1906; d. George Lenwood and Rose Elizabeth Dow; studied with Inez Field Damon and William C. Heller. Vocation, supervisor of music. Address, Box 318, Rangeley, Me.

**Dow, Mrs. Mae Haskell,** m.t. Address, 94 Park Ave., Portland, Me.

**Down, Edith,** org. Stevens Ave. Church, Portland, Me. Address, 32 Edgewood Ave., Portland, Me.

**Downing, Alfreda Rogers,** vocalist (soprano); b. Auburn, Me.; d. William Ernest and Josie Witham Rogers; m. Mellen True Downing, June 12, 1917; ed. Auburn, Me.; studied at N. E. Conservatory and with Mae Haskell (piano); voice with Blanche Towle, Boston, and Howard R. Stevens, Portland; soloist at Universalist Church, Lewiston; has been soloist at Methodist, Universalist, Sixth St. Cong. Churches, Auburn, Me.; mem. Philharmonic Club; has taken leading roles in number of operettas and dramas. Address, 63 Court St., Auburn, Me.

**Drake, F. E.,** Conductor Bath Festival Chorus. Address, Bath, Me.

**Drew, Harry Tilden,** musician; b. Marshfield Hills, Mass., July 4, 1878; s. Fred W. and Hattie (Tilden) Drew; m. Ethel B. Thibodeau, Nov. 19, 1912; K. of P. Res., 3 Summer; o., 105 Main St., Waterville, Me.

**Drinkwine, Florence R.,** cellist; b. Bangor, Me., 1901; d. Bennett and Addie Marcou Drinkwine; ed. Bangor, Me.; studied with Adelbert W. Sprague and Alice Flood; mem. Lewiston-Auburn Symphony Orchestra. Vocation, registered nurse. Address, 39 Jefferson St., Lewiston, Me.

**Dufail, Raoul,** vocalist (tenor). Address, Lewiston, Me.

**Duff, Sarah Robinson,** vocalist (dramatic soprano) and teacher of singing; b. Bangor, Me.; d. Henry K. and Frances McClintock Robinson; m. Colonel Charles Duff; studied in Paris, London and Dresden under Mme. Marchesi, George Haenschell; author, Simple Truths used by great Singers, dedicated to her first pupil, Mary Garden. Address, 235 East 62d St., New York.

**Dugal, A. J.,** org. and choir dir. Holy Family Church. Address, Lewiston, Me.

**Dugan, Mildred M.,** cellist; b. Portland, Me.; d. Walter H. and Anna Booker; studied with Mrs. Marion P. Horan; mem. Laura E. Ross Orchestra; mem. B. & P. W. Club, MacDowell Club, Portland Rossini Club, 1927, Portland Orchestral Society; cellist, MacDowell Trio and Brahms Trio. Res., 50 Waterville St., Portland.

**Dumais, Ludger,** m.t. Address, 5 Howard St., Lewiston, Me.

**Dunbar, Mrs. Oscar,** m.t. Address, Machias, Me.

**Duncan, Bessie,** m.t. Address, Washburn, Me.

**Dunham, A. M. (Mellie),** fiddler; b. Norway, Me., July 29, 1853; s. Alanson M. and Mary A. Dunham; m. Emma F. Richardson, Oct. 3, 1875; ed. public schools Norway; leader Mellie Dunham's Orchestra; composer, "Rippling Waves Waltz," "Happy Hours Waltz," "Norway Schottische," "Heywood Schottische;" played for "old-time" dances for 56 yrs.; 22 weeks on Keith's Vaudeville Circuit; mem. Norway Grange, No. 45. Vocation, farmer and snowshoe maker. Res., R. F. D. No. 1, Norway, Me.

**Dunlap, Mrs. E. M.,** org. High St. Methodist Church, Auburn. Address, Auburn, Me.

**Dunleavy, Margaret,** m.t. Address, Ellsworth, Me.

**Dunn, Florence,** m.t. Address, Franklin, Me.

**Dunning, Alice S.,** Sec. Brunswick Festival Chorus. Address, Brunswick, Me.

**Duren, Ethel A.,** music teacher, pianist, vocalist (soprano); b. Presque Isle, Me., June 24, 1896; d. Harry Freeman and

Rose Munn Duren; studied with C. Winfield Richmond; soloist; mem. choir St. John's Episcopal Church; mem. Miller's Orchestra, Schumann Club and Musicians' Union; teacher of piano with class of 60 to 70 pupils. Address, 268 Elm St., Bangor, Me.

**Duren, Viola A.,** violinist and teacher, concert artist; b. Presque Isle, Me.; d. Harry Freeman and Rosa J. Duren (both musicians); studied with A. Stanley Cayting; mem. Schumann Club and Symphony Orchestra, Bangor. Address, 268 Elm St., Bangor, Me.

**Dwelley, Mary,** m.t. Address, East Machias, Me.

**Dwyer, Annie,** m.t. Address, Orono, Me.

**Dymond, Mrs. Anna Torrens,** pianist, cellist. Address, Bangor, Me.

**Eagan, Lawrence,** vocalist (baritone); mem. Maine Harmony Four. Address, Lewiston, Me.

**Eames, Emma** (see page 245). Address, Paris, France.

**Eames, Emma H.,** music teacher; mother of Emma Eames. Address, 12440 Cedar Road, Cleveland, Ohio.

**Eaton, Henry B.,** Dir. Eastern Maine Musical Association; Pres. St. Croix of Calais Festival Chorus. Address, Calais, Me.

**Ebbeson, Agnes,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Edes, Mabelle Sawyer,** pianist, accompanist; b. July 20, 1887; d. Andrew C. and Ella E. Sawyer; m. Dana H. Edes, Nov. 7, 1916; ed. University of Maine; studied with Abbie Garland; formerly org. Christian Science Church, Bangor; mem. Woman's Club; dir. Ladies' Quartette, Guilford. Address, Guilford, Me.

**Edgecomb, Frank M.,** violin teacher. Address, Kezar Falls, Me.

**Edgerly, Cora Emily,** soloist (soprano), teacher of piano; b. Portland, Me.; d. Frank J. and Abbie Waterman Edgerly; ed. Portland High School, Bates College; studied music at American Institute of Normal Methods; pipe organ with Latham True and Alfred Brinkler; voice with Millard Bowdoin, Ernest Hill and Elizabeth Brown; composer, "General Pershing March," "Military Hesitation Waltz," "Roses in Bloom, Waltz Song," and others; mem. Rossini Club, Portland Festival Chorus. Address, 341 Stevens Ave., Portland, Me.

**Edwards, Azola Pike,** piano teacher; b. Norway, Me., Sept. 16, 1893; d. Dennis and Nina Pike; m. Ashley Field Edwards, July 3, 1918; ed. Norway High School; studied with Cora S. Briggs; mem. Kimball's Orchestra. Address, 24 Winter St., Norway, Me.

**Edwards, Claude H.,** organist, bandsman; b. Luxulyan, Cornwall, England, Nov. 24, 1888; s. Samuel and Bessie Edwards; m. Doris Irene Knowlton, July 22, 1918; ed. Luxulyan; studied with Profs. Thomas, Milner, Elford; manager, dir. and pianist of Edwards' Orchestra; organist, Methodist Episcopal Church; mem. "Tweed Hyde's Rube Band" (baritone and E flat alto). Address, 13 Munsey St., Livermore Falls, Me.

**Edwards, Ethel Maud,** vocalist (soprano), clarinettist, violinist; b. Sabattus, Me.; d. John W. and Emma J. Edwards; ed. Brunswick High School, Farmington Normal, N. E. Conservatory, and Institute Music Pedagogy; studied with Lulu Houdlette, Prof. Wass, Joseph Swett, Sinclair Thompson, Josef Udell; clarinet, Frank J. Rigby; Frank Burnham, Arthur Erickson and Jennie King Bragdon; also Inst. of Music, Normal Methods at Lasell and special subjects at Boston Univ.; Sec.-Treas. Maine Music Supervisors' Assn.; mem. Me. Festival Chorus and Nat. and Eastern Music Supervisors' Conference. Vocation, music supervisor public schools of Maine. Address, R. F. D. No. 6, Saco Rd., So. Portland, Me.

**Edwards, F. A.,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Edwards, George Thornton,** author, composer; b. Annapolis, Md., May 6, 1868 (a resident of Maine for more than 50 yrs.); s. Thomas and Mary J. (Peirce) Edwards; m. Caroline Content Sackett, of Rochester, N. Y., Feb. 14, 1893; author "Music and Musicians of Maine" (1928), "The Youthful Haunts of Longfellow" (1907); "The Appeal of Liberty," "The New Hymn of Maryland"; compiler (with wife), "The Maine Poet's Calendar" (1908); editor and publisher of "The Garland of Delight" (1912); contbr. verse to "Century," "The Independent," etc., and author of many articles on special subjects in other leading magazines; composer, "America, My America," a national peace anthem, "My Heart's in Tipperary Where the River Shannon Flows," "The Soldier's Parting Song," "Rock-a-Bye Baby," "A Prayer," "My Memories," "Liberty,

Sweet Liberty," "America, My Country," "Their Golden Wedding Song" (words written by his wife), "A Little Child's Evening Prayer," "The Land of Sweet Adventure," "State of Maine, My State of Maine," which has been adopted as the society song by State of Maine Societies in many states in the Union, is used by the granges in Maine as part of the service in conferring the subordinate degrees, has been sung by thousands of school children throughout the State and was sung during the Maine Centennial, 1920, in every city and town in which a celebration occurred; has set several of Longfellow's poems to music, including, "The Rainy Day," "My Lost Youth," etc.; composed successful vocal arrangement and words for Italian Nat. Hymn, "Marcia Reale"; Pres. Portland Community Music Asso.; Director-General State Liberty Chorus of Maine; former mem. Nat. Community Music Assn.; mem. com. of dept. nat. community music of Nat. Alliance de Edn. Societe et Civique; conductor People's Community Chorus, Portland, Me.; appointed State Musical Director and song leader during war period, during which he led thousands of people in singing in the principal cities in Maine and assisted in raising funds for war work and war relief; has acted as organist in several churches in Portland; former member Ardon Coombs' Orchestra (pianist), Haydn Association, Portland, and teacher of singing at State School for Boys; President, Geo. T. Edwards Real Estate Co.; Development of Suburban Real Estate, in the progress of which he has built more than fifty dwelling houses and set out upwards of 1000 shade trees, bordering fifteen miles of streets that he has laid out and given to the city of Portland and surrounding towns. Office, 547a Congress St., Portland, Me. Home address, Falmouth Foreside, Me.

**Eldridge, Emily,** m.t., violinist; mem. MacDowell Club, Portland Rossini Club, Haydn Trio and MacDowell Trio. Address, 110 Park Ave., Portland, Me.

**Eldridge, Helen A.,** violinist; b. Foxcroft, Me., Dec. 2, 1903; d. Ernest D. and Annie M. Eldridge; ed. Foxcroft Academy; studied with Gray, Pullen, Hamilton, Habernicht, Fisher; mem. Cong. Church Choir and the Quintette Orchestra, Foxcroft, Me.; mem. Juanita Eileen Guptill's Trio and Jefferson Theatre Orchestra, Portland. Address, 766 Congress St., Portland, Me.

**Eliason, Karin,** pianist; accompanist Ellsworth Festival Chorus. Address, Ellsworth, Me.

**Ellingwood, Ella Parsons,** music teacher; b. Cornville, Oct. 23, 1861; d. Samuel S. and Jane Russell Parsons; m. Dr. Louis N. Ellingwood, Sept. 21, 1887; ed. Harmony High School; studied with J. C. Bartlett, J. W. Springall, T. P. Ryder, Julius C. Hartt and at Grand Conservatory, N. Y.; organist Harmony and Athens Churches; taught music from 1877 to 1900; mem. Rebecca's Grange. Address, Athens, Me.

**Elliott, Georgia,** m.t. Address, Calais, Me.

**Ellis, Beryl,** m.t. Address, Parkman, Me.

**Ellis, Mrs. Julian F.** (Grace Collins), vocalist (soprano); b. Richmond, Me., Oct. 19, 1884; d. Allen G. and Martha Dinsmore Collins; m. March 19, 1902; soloist Baptist Church, Auburn; mem. Philharmonic Club, Auburn and Lewiston, 1922; mem. Women's Literary Union, Musical Union and Portland Rossini Club. Address, 10 Harvard St., Auburn, Me.

**Emerson, Alice Brett,** pianist, accompanist; b. Auburn, Me., Jan. 27, 1896; d. Eugene P. and Louise Akerley Brett; m. William E. Emerson, Aug. 27, 1917; studied with Angie Starbird and Prof. Arthur Pettengill; mem. The Auburn Trio, Lewiston and Auburn Philharmonic Club. Address, 157 Gamage Ave., Auburn, Me.

**Emery, Mrs. Sarah P.,** Dir. Eastern Maine Musical Association. Address Bangor, Me.

**Emmons, Carrie Ellsworth Hall,** vocalist (alto); b. Kennebunk, Me., July 8, 1861; d. Woodbury Abbott and Cordelia Whitehouse Hall; m. Irving Tripp Emmons, Nov. 24, 1892; mem. Kennebunk Festival Chorus, O. E. S. and D. A. R. Address, 53 Main St., Kennebunk, Me.

**Emond, Marie R.,** m.t. Address, 32 Pool St., Biddeford, Me.

**Epps, Dr. Franklin Stevens,** vocalist (tenor), bandsman (alto horn); b. Waltham, Mass., Oct. 30, 1902; s. Charles B. and Alice Stevens Epps; studied with Mrs. Elmer E. Pierce; mem. Utopian Male Quartet, Auburn; Towle's Orchestra, Spanish War Vets. Band of Cambridge, Mass.; mem. Am., N. E. and Maine Os-

teopathic Societies; grad. Mass. Coll. Osteopathy. Address, 34 Court St., Auburn, Me.

**Eustis, Harry,** vocalist (bass); mem. Portland Men's Singing Club; Harvard Male Quartet; choir dir. Church of Messiah. Address, 113 Franklin St., Portland, Me.

**Evans, Josepha Virginia,** organist, vocalist (contralto); b. Wakefield, Mass.; d. Emory Felton and Josepha Restarrick Sweetser; ed. Wellesley College (B.A.) and graduate Missionary School, N. Y. City; m. Rev. Frank W. Wheeler, Dec., 1902; 2d, Walter M. Evans, Nov., 1915; studied with M. E. Burlington; org. at various missionary meetings and at Italian Mission at Emmanuel Baptist Church, Bronx, N. Y.; org. and choir leader at Baptist Church, Millinocket, Me., at different times; Vice Pres. Millinocket Philharmonic Club; author, poems and stories for periodicals and for Wellesley Volume of Verse (subjects largely musical), public speaker on religious and kindred subjects. Res., Box 102, Millinocket, Me.

**Evans, Ora Liston,** pianist and organist (retired); b. Dover, Me., May 22, 1893; s. Liston P. and Clara Getchell Evans; m. Lelia M. Gerry, July 12, 1917; ed. Foxcroft Academy and Bowdoin College; formerly organist Universalist Church and mem. Quintette Orchestra; mem. Mosaic Lodge, F. & A. M., American Legion and Zeta Psi Fraternity. Vocation, publisher. Address, Dover-Foxcroft, Me.

**Fagan, John T.,** flutist; b. Portland, Me., Dec. 14, 1864; m. Ellen G. Moulton, Oct. 20, 1897; studied with Frank L. Collins, Charles W. Grimmer, Hermann Kotzschmar, Frederick Schmidt; in early years travelled with concert company; former mem. Chandler's Band, Portland (horn), 1885 to 1892; mem. Me. State Fife, Drum and Bugle Corps (leader) from 1882 to 1886; org. and leader of Me. Centennial Fife, Drum and Bugle Corps; mem. Deane's Orchestra, Portland Flutists' Society; formerly mem. Portland Music Commission (chairman, 2 yrs.); arranger of band and orchestra music. Vocation, lawyer. Res., 12 Winter St., Portland, Me. O., 85 Exchange St.

**Fairbanks, Ressie Daggett,** vocalist, choir director; b. Smyrna Mills, Me.; d. Alonzo P. and Isabelle Marsh Daggett; m. Sumner A. Fairbanks, June 14, 1911; ed. Ricker Classical Institute; studied with Harriet Stewart, Mrs. J. Hollis Lindsay, Prof. David Soderquist; dir. of choir First Baptist Church, Houlton; mem. O. E. Star, Houlton Woman's Club, Houlton Music Club; Past Pres. Houlton Music Club. Address, 30 School St., Houlton, Me.

**Farley, Mrs. Cyrus H.,** honorary mem. Portland Rossini Club. Address, 256 Vaughan St., Portland, Me.

**Farley, Mrs. Henry G.,** vocalist (alto); mem. Portland Rossini Club, Women's Choral Society, Portland Festival Chorus, 20 yrs. Address, 93 William St., Portland, Me.

**Farnham, Frances,** organist; studied with Grace B. Howes; org. So. Brewer 2nd Cong. Church. Address, So. Brewer, Me.

**Farnsworth, Edward Clarence,** organist; b. Bangor, Me., May 27, 1853; s. Benjamin Brown and Caroline Babcock Farnsworth; m. Mary Best, 1893; m. Emma Russell, 1914; ed. Portland, Me.; studied with George R. Paine, Hermann Kotzschmar and harmony with J. K. Paine; formerly organist at St. Stephen's, Second Parish, Swedenborgian, St. Lawrence and Pine St. Churches; organist for 47 yrs. for several bodies of Odd Fellows; form. member Kotzschmar Club; mem. Unity Lodge, I. O. O. F.; author, poems and essays, St. Helena and other poems, Euphrates and other poems, The Revelations of John and Explanation, Makers of Music, The Ideals and Tendencies of Modern Art, four volumes on Advanced Thought, Mementos and Sea Pictures. Res., 106 Emery St., Portland.

**Farnum, Natalie Hardy,** pianist; b. Manchester, N. H., 1893; d. George H. and Florence A. Hardy; m. S. Merritt Farnum, 1918; ed. Fitchburg Normal School; studied with Kate L. Smith; Pres. Philharmonic Club and dir. 3 yrs.; Treas. Women's Literary Union; Sec. Dir. and Past Pres. Women's Hospital Asso.; Treas. Me. Federation of Music Clubs, 2 yrs.; Sec. Needlework Guild; instructor for 6 yrs. in Fitchburg Normal School. Address, Hotel Atwood, Lewiston, Me.

**Farr, Mrs. Annie Mabel Thomes,** vocalist; b. Portland, Me., Nov. 5, 1876; d. George Henry and Elizabeth Bond Thomes; m. Harvey C. Farr, Sept. 23, 1903; studied with John Morgan, William Dennett, William Whitney, Clara

Tibbetts, Henrietta Rice, Llewellyn Cain; mem. St. Lawrence, Church of the Messiah, High St. Cong. (17 yrs.), Free St. Baptist, First Baptist Church Choirs; mem. Choral Art Society. Vocation, real estate. Address, 80 Wilson St., Portland, Me.

**Farr, John,** vocalist (bass); mem. Portland Men's Singing Club. Address, 85 Oakdale St., Portland, Me.

**Farrar, Sidney D.,** soloist; b. So. Paris, Me., Aug. 10, 1859; s. Sidney and Maria Farrar, and father of Geraldine Farrar; m. Henrietta Barnes, Dec. 24, 1880; played in the Melrose Band and was first baseman on Philadelphia National League's ball team several years; musician in band of 10th Maine Regiment; mem. Universalist and Episcopal Church Choirs, Melrose, Mass.; mem. Amphion Club, Melrose. Res., Melrose, Mass.

**Farrington, Cora Ramsdell,** vocalist (mezzo soprano); b. Chesterville, Me., Feb. 2, 1860; d. James H. and Helen Lancaster Ramsdell; m. J. A. Farrington, Aug. 30, 1888; ed. Livermore Falls and Chautauqua graduate; studied with Frances Dodwell, W. H. Stockbridge and W. H. Dennett; mem. Festival Chorus and Haydn Asso. Address, Rocky Brook Farm, Livermore Falls, Me.

**Farrington, Edith M.,** organist; studied with Grace B. Howes; org. Hammond St. Church, Bangor. Address, Bangor, Me.

**Farrington, Harold Edward,** bandsman; b. Portland, Me., 1880; s. Fred R. and Harriet Chandler Farrington; m. Bertha May Bond, 1908; ed. Portland, Me.; studied with W. E. Chandler, D. H. Chandler and H. N. Shaw; mem. Portland Band (clarinet and drums); mem. Wm. E. Chandler's and Hybert's Orchestras (drums); mem. U. C. T., Masons, Elks. Vocation, merchant. Address, 210 Coyle St., Portland, Me.

**Faught, Frank H.,** bass viol; mem. Deane's Orchestral Club. Portland, Me.

**Faulkenham, Mary,** music teacher; mem. Women's Choral Society. Address, Peaks Island, Me.

**Favor, Edward P.,** pianist; b. Cambridge, Mass.; s. Zachary T. and Martha T. Favor; m. Alice M. Oakes, Nov. 9, 1906; ed. Boston Conservatory of Music; studied piano with Chelius; harmony with Metcalf and Houard; composer of the operas "King Pepper," "Tourist and the Maid," and "The Star Teaching Series," "In the Valley of Visions," "City of Heavenly Light," "Bereft," "Solitaire," "Sea O' Dreams," "L'Admiration Waltzes," etc. Vocation, composer, arranger and piano tuner. Address, 41 So. Front St., Richmond, Me.

**Fay, John E.,** teacher of piano and organ; b. Lynn, Mass., June 20, 1903; s. John L. and Catherine F. Fay; studied with Frank L. Rankin, Portland, Isador Phillip and Joseph Bonnet of Paris; organist, St. Joseph's Church, Portland; mem. Kotzschmar Club. Address, 451 Deering Ave., Portland, Me. Studio, 562 Congress St.

**Feeney, Charles E.,** vocalist; winner, 1927 State Atwater Kent Radio Audition. Address, So. Portland, Me.

**Fellows, Henrietta A.,** vocal teacher; b. Portland, Me., May 18, 1857; d. Melville C. and Evelyn (Kimball) Milliken; m. Orra H. Fellows, Aug. 30, 1882; studied with W. H. Dennett, Portland, Me., and Trabadello, Paris; mem. choir First Parish Church, Portland, for 20 yrs. (soprano); mem. Haydn Assn., Festival Chorus and Rossini Club. Address, 33 Kirkland St., Cambridge, Mass.

**Fenderson, Bertha King,** vocalist (mezzo-contralto); b. Portland, Me., June 23, 1886; d. Helo H. and Edith Pinkham King; m. Charles Kennard Fenderson, Sept. 25, 1912; ed. Portland, Me.; studied with Jennie King Bragdon, William Whitney; mem. Williston Cong. Church Choir, Woodfords Cong. Church Choir, Portland, Me., Malden Cong. Church Choir and First Parish Cong. Church Choir, Saco, Me., Immanuel Baptist Church Choir, Portland, Malden Musical Club, Musical Art Club of Boston, and Portland Rossini Club; soloist, recitalist. Address, 146 Elm St., Saco, Me.

**Fenderson, Charles K.,** vocalist (bass); b. Saco, Me., Feb. 13, 1886; s. James H. and Ada Kennard Fenderson; studied with Lillian Carllsmith; mem. First Parish Church Choir, Saco, Unitarian Church, Kennebunk, and Immanuel Baptist, Portland; mem. Kotzschmar Club, Men's Singing Club, Portland Polyphonic Society and Portland Club. Vocation, Manager York County Motor Corp. Address, 146 Elm St., Saco, Me.

**Fenderson, Leigh G.,** violinist; b. Auburn. Me., June 17, 1886; s. Frank J. and Georgia Anna Goss Fenderson; ed. pub-

lic schools, Auburn, Me., and Salem, Mass.; studied with Frank Holding, Lewiston, and Arthur Luscombe and Carl Troutman, Boston; teacher of violin for 20 yrs., has given many recitals. Address, 133 Lisbon St., Lewiston, Me.

**Fenderson, Sarah Wiswell,** vocalist (soprano); b. Machias, Me., Oct. 18, 1901; d. Hovey M. and Nettie M. Stevens Wiswell; ed. Univ. of Maine; studied with H. M. Wiswell and Grace Hutchinson; mem. Cong. Church Choir and Wiswell's Saxophone Orchestra; mem. Alpha Omicron Phi. Address, Machias, Me.

**Fenton, Mrs. R. M.,** organist St. Paul's Church, Portland. Address, 279 Congress St., Portland, Me.

**Fernald, Louise,** school music supervisor. Address, Millinocket, Me.

**Ferrero, Willy,** musical prodigy and orchestra leader; b. 78 Elm St., Portland, Me., May 21, 1906; s. Victor and Jemimi (Martoli) Ferrero; was taken to Italy by his parents at age of 2; directed several symphonic pieces at the "Trocadero" in Paris at age of 3 yrs., 8 mo.; the great composer Massenet was among those who assisted at this concert and moved to the point of shedding tears he kissed the tiny director and exclaimed, "Go, you are a born artist. Of you, history will certainly speak"; at age of 4 led orchestra in the Follies Bergere in Paris; on Oct. 11, 1912 (age 6 yrs.), he directed his first symphonic concert in Rome at the "Teatro Costanzi"; on Feb. 1, 1913, he directed the Imperial Orchestra of 120 performers at St. Petersburg at the invitation of His Majesty the Czar of Russia, Nicholas II, and was given the ensign of the Order of St. Stanislaus, a gold medallion and other valuable presents; in 1914 directed orchestra at Albert Hall, London; was decorated by Queen Alexandria and was presented with a gold watch by her majesty; in 1915 was presented with gold medal by the Italian Minister of Education after successful appearance in the Augusteum, where he conducted an orchestra and chorus of 500; in 1913 was invited to the Vatican by Pope Pius X, and again in 1917 by Pope Benedict XV, and was presented by him with a large medallion; as a musical prodigy received enconiums from Leopoldo Mugnone, Mo. Comm.; Sgambati, director of the Royal Conservatory of S. Cecilia, Rome; Alberto Gasco, critic of the "Tribuna"; Prince Sergio Wolkonski, former director Imperial Theatre, St. Petersburg; Glasunof, director Conservatory of St. Petersburg; Prof. L. Auer; Prof. Nicola Solowieff; G. Tartascof, baritone of the Imperial Opera; A. Klessin, director of Imperial Orchestra; Prof. Sokolof of the Academy of Fine Arts, and many others; completed education at Musical Academy of Vienna; more recent appearances as orchestra leader have been in many of the larger cities of Italy. Address, 9, Via-Bogino-Turin, Italy.

**Fessenden, Mabel Bates,** soloist, concert artist; b. Fairfield, Me., Oct. 19, 1841; d. Asa B. and Azuba M. Bates; m. Otho W. Burnham, 1865; 2d, William H. Fessenden, 1876; ed. Waterville Academy; studied with W. H. Dennett, Portland, Vannucini, Florence, Italy, Pinsuti and Mr. Deacon, London; mem. choir at First Univ., First Parish and State St. Churches, Portland, Me., and Church of Unity, Boston, Mass.; charter mem. Rossini Club, Portland; mem. Boylston Club, Boston; sang leading role in Marston's Opera "Don Bobo" presented in Portland, 1860; as Mabel Bates Burnham was one of the "Bouquet of Artists" at the Great Peace Jubilee, Boston, 1869. Res., 9 Getchell St., Waterville, Me.

**Fickett, Louis W.,** music dealer; b. Stroudwater, Jan. 2, 1878; s. Franklin and Abbie (Chaplin) Fickett; m. Harriet M. Berry, Oct. 17, 1910; employee of Cressey & Allen, 1892-1917; part owner, Maine Music Co., Rockland; Mason, Elks. Res., 40 Rankin St.; o., 397 Main St., Rockland, Me.

**Field, Arthur A.,** teacher clarinet and saxophone; b. Bangor, Me., July 26, 1877; s. George A. and Ellen H. Field; m. Lucy C. Beck, Sept. 12, 1906; ed. Brewer, Me.; studied with Hemenway, Leavitt and Woods; mem. Bangor Band and Shrine Band (clarinet) and mem. Miller's Orchestra; mem. A. F. of M. Vocation, prescription optician. Address, 31 Lane St., Bangor, Me.

**Field, Frances G.,** m.t. Address, 14 Pearl St., So. Portland, Me.

**Fife, Fredericka L.,** m.t. Address, 70 Grove St., Augusta, Me.

**Fifield, Alice Gould,** teacher of cello; b. Bangor, Me., Jan. 27, 1896; d. Frederick T. and Cecilia (Campbell) Fifield; ed. Bangor and Boston; studied cello with Keller of Boston; piano with Adelbert Wells Sprague; accompanist and mem.

of Pullen's Symphony Orchestra and Fifield Trio; mem. Bangor Symphony Orchestra. Summer home, Winchenden, Mass. Address, 186 Front St., Bangor, Me.

**Fifield, Marian Louise,** teacher of violin; b. Danforth, Me., May 13, 1892; d. Frederick T. and Cecilia (Campbell) Fifield; studied music under Horace Mann Pullen, Carl Reisland, Boston; mem. Fifield Trio and Bangor Symphony Orchestra. Address, So. Brewer, Me.

**Files, Harry S.,** vocalist (baritone); mem. Kotzschmar Club, Portland Men's Singing Club. Address, 419 Cumberland Ave., Portland, Me.

**Files, Mrs. Harry S.,** pianist; priv. mem. Portland Rossini Club. Address, 419 Cumberland Ave., Portland, Me.

**Files, Katherine,** school music supervisor. Address, Hallowell, Me.

**Files, Mrs. Louis M.,** mem. Women's Choral Society. Address, 34 Deane St., Portland, Me.

**Finnegan, Wilfred A.,** mem. Bd. Dir. Eastern Maine Musical Association. Address, Bangor, Me.

**Fish, Clarence A.,** cornettist, horn soloist; b. Warren, Me., June 17, 1885; s. Judson C. and Francis L. Fish; ed. Camden High School, Hudson River Military Academy; studied with H. Schmitt, N. Y.; dir. and manager of Camden Concert Band and Oakland Park Concert Band; mem. Marston's concert and dance orchestra; mem. I. O. O. F., Masons; composer, "Just You and I," "When October Comes," "You Are the Girl of My Dreams." Address, 42 Pearl St., Camden, Me.

**Fisher, Cecil,** m.t. Address, Fort Fairfield, Me.

**Fisher, David Ellery,** teacher of violin; b. Boston, Mass., Sept. 12, 1874; s. David L. and Nettie (Oxley) Fisher; ed. N. E. Conservatory of Music, 1895; m. Isabelle Tilton, Jan. 3, 1900; teacher of violin at Denver Univ., Col., 1895-96; 5 yrs. in orchestras; won gold medal at Denver, Col., 1896; taught violin, Portland, since 1902; instructor violin Westbrook Seminary; Mason (32d degree). Res., 211 Falmouth St.; o., 719 Trelawney Bldg., Portland, Me.

**Fisher, Mrs. Stanwood,** vocalist; mem. Portland Rossini Club. Address, 326 Spring St., Portland, Me.

**Flagg, Olive Gertrude,** vocalist (mezzo-soprano); b. Portland, Me.; d. Lester and Lenora Sawyer Flagg; ed. Portland High School and Kent's Hill Seminary; studied voice with Elizabeth Brown; sec. Kent's Hill Alumni Asso.; mem. Marston Club; soloist for 18 yrs. at New Jerusalem Swedenborgian Church; teacher of piano with Gertrude Buxton; grade teacher, public schools; in charge Chamber of Commerce Information Bureau. Address, 633 Congress St., Portland, Me.

**Flanders, Ruth Augusta,** music teacher, vocalist, pianist, violinist; b. Hampden, Me., Nov. 13, 1903; d. Herbert Allen and Gertrude Newcombe Flanders; ed. Bates College, Lasell Seminary; studied with David E. Fisher, Frank E. Burnham, Ethel Fullerton and American Institute of Normal Methods; mem. choir Cong. Church, Norway, Me.; violinist Univ. Church, Westbrook; mem. Portland Rossini Orchestra, McFarlane Club; appeared as soloist and in trio work; one season at Oak Grove Hotel, Boothbay Harbor. Vocation, supervisor of music, mem. faculty, High School, Norway, Me. Address, 25 Ellsworth St., Portland, Me. Mail address, 81 Main St., Norway, Me.

**Flannigan, Anna F.,** org. St. Mary's Catholic Church. Address, Bangor, Me.

**Fletcher, Edward,** m.t. Address, Belfast, Me.

**Flinton, P. C.,** vocalist (tenor); mem. choir Penney Memorial United Baptist Church. Address, Augusta, Me.

**Flood, Alice Ada,** vocal teacher; b. Salem, Mass., Aug. 19, 1888; d. James and Hattie (Yeaton) Flood; ed. Inst. of Mus. Art, N. Y.; studied with Mme. Ternina, Lilly Lang Collins and Prof. Klamroth; toured the U. S. and Canada; formerly teacher in N. Y. City; since 1916 in Lewiston; mem. Literary Union, Philharmonic Society. Res., 24 Webster St.; o., 138 Lisbon St., Lewiston, Me.

**Flood, James P.,** drummer, banjoist, clarinettist; b. Ireland; ed. Dublin; became bugler and then drum major with the British Fusiliers in England at age of fourteen; came to America and settled in Lewiston; played in Johnson's Band, Glover's Band and Chandler's Band; joined the 8th Me. Volunteer Band of Salem during the Civil War; was tympani player with the Chicago Symphony Orchestra 15 years; toured as drummer with Henry W. Savage for the "Prince of Pilsen" and the "Merry Widow";

drummed in every state in the union; has made fourteen trips from coast to coast; mem. of the Cowboy Band of Colorado. which toured the Western States. Address, Lewiston, Me.

**Flye, Mrs. J. R.,** Librarian Rockland Festival Chorus. Address, Rockland, Me.

**Fobes, Mrs. Ruth Carter,** vocalist; mem. Women's Choral Society. Address, 42 Cushman St., Portland, Me.

**Fogg, Evelyn** (see Evelyn Fogg Orcutt).

**Foley, Dorothy,** vocalist; Treas. Women's Choral Society. Address, 213 Walton St., Portland, Me.

**Ford, Frank,** cornettist; mem. Deane's Orchestral Club. Address, 166 Walton St., Portland, Me.

**Forsaith, Isabel S.,** teacher of piano; b. Winterport, Me.; d. Edwin B. and Marion B. Forsaith; studied with Mrs. Campbell and Mary E. O'Brion; former mem. Mozart Club. Address, 106 Maine St., Brunswick, Me.

**Fortier, Germaine,** m.t. Address, Rumford, Me.

**Foss, Donald M.,** vocalist (tenor); mem. Portland Men's Singing Club. Address 54 Glenwood Ave., Portland, Me.

**Foss, Esther A.,** org. First Baptist Church, Portland. Address, Portland, Me.

**Foss, Marian G.,** vocalist (soprano); b. Fort Fairfield, Me., March 24, 1900; d. Austin M. and Matie F. Foss; ed. Kent's Hill Seminary; studied voice with Prof. Torrens, Ellen Peterson; piano with K. A. Ringwall and C. W. Richmond; mem. choir Grace Methodist Church, Bangor, Bach Choir and Schumann Club, Festival Chorus and Ladies Choral. Vocation, bookkeeper for Andrews Music House. Res., Hampden, Me.

**Foster, Barbara Lancey,** pianist, accompanist; b. Pittsfield, Me.; d. Thomas Greene and Delia Farnham Lancey; m. Charles Fleet Foster, Oct. 25, 1925; ed. N. E. Conservatory; studied with F. Addison Porter; org., Univ. Church, Pittsfield, Me.; mem. Bethlehem Chapt., O. E. S., Pittsfield. Address, 11 River St., Dover-Foxcroft, Me.

**Foster, Charles Sherwood,** bandsman; b. Kingfield, Me., Feb. 5, 1907; s. Sherbrook Charles and Birdena May Foster; studied with Thomas P. Holt and G. Dana Holt; mem. Cong. Church Choir, Dixfield, Baptist Church, Belfast; mem. Dixfield Band. Address, Belmont Ave., Belfast, Me.

**Foster, Jane F.,** school music supervisor. Address, Dover-Foxcroft, Me.

**Foster, Mabel W.,** pianist. Address, Westbrook, Me.

**Fowler, Mrs. E. Beryl,** m.t. Address, Fort Fairfield, Me.

**Fowler, Ida,** school music supervisor. Address, Boothbay Harbor, Me.

**Fox, Carrie Browne,** music teacher; b. Portland, Me.; d. Lewis P. and Harriett E. Browne; m. Daniel Fox, Jan., 1877; ed. in Ohio and Westbrook Sem.; studied with Hermann Kotzschmar and at Chicago Musical College. Address, 18 Casco St., Portland, Me.

**Francis, Irma May,** violinist; b. Auburn, Me., Aug. 8, 1907; d. Chester L. and Irma Leighton Francis; grad. Edward Little High School, Maine School of Commerce, Auburn; studied with Leigh G. Fenderson, Lewiston, Serge Korgueff of Boston Conservatory of Music, and Karl Rissland of Boston Symphony Orchestra; mem. Lewiston-Auburn Symphony Orchestra, Music Dept. B. & P. W. Club and Philharmonic Club of Lewiston and Auburn; Concertmeister, Edward Little High School Orchestra; violinist of the Alpha Trio, organized Jan., 1926. Vocation, violinist. Address, 8 Gammon Ave., Auburn, Me.

**Francis, Pearce J.,** vocalist (baritone); mem. Kotzschmar Club, Portland Men's Singing Club, Cong. Sq. Univ. Church Quartette. Address, 35 Warren Ave., Cape Elizabeth, Me.

**Frank, E. Clayton,** organist Second Parish Church. Address, 9 Mayo St., Portland, Me.

**Frank, Mrs. Henry P.,** instrumentalist (horn); priv. mem. Portland Rossini Club. Address, Yarmouth, Me.

**Freeman, Ida May** (Strout), vocalist (contralto); b. Cape Elizabeth, Me., March 2, 1868; d. Miles Sewall and May Helen Tinkham Strout; m. Frederick W. Freeman, Aug. 27, 1890; ed. Thornton Acad., Saco, and Univ. Exten.; studied with private tutors in Bible, art, literature and French; studied organ and piano with Prof. R. H. Phippen and Prof. Howard W. Knight; voice with Prof. Shannon and Prof. Butler, Saco, Prof. C. J. Marshall, Bangor, Prof. O. Stewart Taylor, Portland, and Prof. A. R. Frank, Boston; org. and first pres. Mozart Club, So. Berwick; held offices in Mizpah Chapt., O. E. S., Westbrook; formerly mus. dir. Saco Grange and

York Co. Pomona; Pres. Current Events Club, Westbrook; org. and dir. Current Events Dept. of Berwick Woman's Club; Pres. Berwick Woman's Club of So. Berwick; teacher of classes in art interpretation in St. Albans, Vt.; First V. P. and dir. Fortnightly Club, Bath, Me.; mem. Westbrook Choral Chautauqua Chorus, Me. Music Festival, Mendelssohn Club, Bath, Mozart Club, So. Berwick; taught voice and dir. choruses in So. Berwick and Lubec, Me. Address, 28 York St., Bath, Me.

**Freeman, Marion Johnson,** vocalist, soprano; b. Portland, Me., 1884; d. Isaac H. and Nellie Harmon Johnson; m. Harry M. Freeman, 1914; studied voice with Rupert Neily; piano and pipe organ with Willard Kimball and Dr. Latham True; formerly taught singing at Windham High School; former mem. quartette at Clark Memorial M. E. Church, Woodfords, and org. Univ. Church, Clark Memorial, Portland, and Univ., Westbrook; mem. Me. Festival Chorus, Women's Choral Society and Clark Memorial Church, Portland. Address, 511 Stevens Ave., Portland, Me.

**Freese, A. Langdon,** mem. Bd. Dir. Eastern Maine Musical Association. Address, Bangor, Me.

**French, Clarence M.,** vocalist, mem. Portland Men's Singing Club. Address, 25 Adelaide St., Portland, Me.

**French, Mrs. Henry P.,** first Vice Pres. Me. Federation of Music Clubs. Address, Yarmouth, Me.

**French, Leita Esther,** school music supervisor; b. Brewer, Me., Jan. 12, 1905; d. Daniel G. and Grace E. French; ed. Univ. of Maine, B.A. degree; studied with Adelbert W. Sprague, Mrs. Grace Howes and at Inst. of Music Pedagogy, Northampton, Mass.; org. First Meth. Church, Bangor, and Baptist Church, Brewer; mem. U. of M. Orchestra; recital work. Vocation, music supervisor. Address, 6 Highland Ave., Milo, Me.

**French, Mrs. Virginia Miller,** honorary member Philharmonic Club, Auburn-Lewiston. Address, Lewiston, Me.

**Friedman, Harold,** violinist, vocalist: b. Randolph, Me., Aug. 18, 1909; s. Oscar and Ida Friedman; studied with David Fisher; mem. Augusta Symphony Orchestra; former Sec. Cecilia Club. Vocation, salesman. Address, 6 Spruce St., Augusta, Me. Mail address, 47 Cony St.

**Friend, Mrs. Lilla,** pianist; accompanist Skowhegan Festival Chorus. Address, Skowhegan, Me.

**Frohock, Mrs. Jeanette Mary,** teacher of piano, Boston, Mass., and Hallowell, Me.; b. Rockland, Me., July 7, 1882; d. Elbridge G. and Nettie S. Stoddard; m. Rodney C. Frohock, Sept. 9, 1906; studied with J. A. Jeffery and at N. E. Conservatory. Address, 16 Academy St., Hallowell, Me.

**Frohock, Louise,** school music supervisor. Address, Sanford, Me.

**Frost, Doris,** m.t. Address, Bethel, Me.

**Frost, Evelyn Maude Brooks,** vocalist (soprano); b. Pembroke, Me., Sept. 23, 1899; d. Capt. Alfred W. and Carrie Marshall Frost; ed. Deering High School, Portland, Mt. Ida School, Newton, Mass., and Whitney Studios, Boston; studied with Jennie K. Bragdon and Vincent Hubbard; mem. Second Parish and Trinity Episcopal Church Choirs; mem. Rossini Club. Address, 167 Concord St., Portland, Me.

**Frost, Mrs. Katie M.,** m.t. Address, Pittsfield, Me.

**Frost, Nettie Bird,** vocalist (alto); b. Rockland, Me.; d. A. Judson and Dora Jameson Bird; m. Clark Bradley Frost; ed. Dana Hall; studied with Miss Warren, Mrs. Copping, Mrs. French and Mr. Pendleton; organizer of Harmony Club of Rockland, Me., and Pres. for several years. Address, Lisbon, N. H.

**Frost, Simeon A.,** music teacher, bandsman, composer; b. Fall River, Mass.; s. Capt. Simon N. and Margaret Harrington Frost; studied with Prof. Richard Spain, F. L. Collins; studied counterpoint, arrangement and composition with Louis C. Elson; composer, "Ave Maria," "O Salutaris," "Christ is Risen," "Stand by the Flag," "Just Dreams," "Serenade," "Progress"; instructor St. Andrews Band, St. Andrews, N. B., Eastport Cornet Band, Lord's Cove Band, Dear Island, N. B., Red Men's Band, Lubec, Me., K. of P. Band, Grand Manan, N. B., Winter Harbor Band, Bar Harbor Band, New Haven Band, New Haven, Conn.; Eastport Band Asso., Philadelphia Band, Phila., Pa., Georgetown Concert Band, Georgetown, S. C., Eastport Boys' Band, Eastport, Me. Address, cor. Washington and Brighton Sts., Eastport, Me.

**Fuller, Alice L.,** m.t. Address, 25 Linden St., Rockland, Me.

**Fuller, Frank Richard,** bandsman (clarinet, saxophone); b. Lincoln, Me., June 17, 1884; s. Edward T. and Mary R. Fuller; studied at Boston Conservatory. Vocation, musician and photographer. Address, Lincoln, Me.

**Fullerton, Mrs. Charles D.,** vocalist; mem. Women's Choral Society. Address, Congress Sq. Hotel, Portland, Me.

**Furber, Mrs. Bertha S.,** org. United Baptist Church. Address, Saco, Me.

**Furlong, Harold Clifton,** vocalist (bass); b. Portland, Me., Oct. 31, 1881; s. Charles Henry and Laura Stacey Furlong; m. Florence Mildred Heald, Nov. 30, 1907; ed. Portland, Me.; studied with L. B. Cain and R. L. Olmsted; Sec. Kotzschmar Club, 1921-22; mem. Portland Men's Singing Club; mem. Boys' Choir, St. Luke's, 9 yrs., bass soloist, St. Paul's, 2 yrs., Trinity, 1 yr., Woodfords Congregational Church Quartette, 4½ yrs.; St. Stephen's Church Quartette, 4 yrs., First Baptist Church Quartette, 5 yrs., Williston Church Quartette, 5 yrs., Free St. Baptist Church, 7 yrs.; mem. Knickerbocker Male Quartette; bass soloist and concert work and many operas produced in Portland during period of 20 yrs.; conductor Gorham Men's Singing Club, 1920-21. Vocation, wholesale grocer, 252 Commercial St. Res., 690 Washington Ave., Portland, Me.

**Gaffney, Mrs. Stephen J.** (Edna G.), vocalist, organist; mem. Marston Club, Women's Choral Society; organist, St. Patrick's Church. Address, 131 Caleb St., Portland, Me.

**Gage, Walter R.,** composer; b. Skowhegan, Me.; s. John W. and Carrie Robbins Gage; ed. Skowhegan and Portland; studied under Prof. L. P. Mayo, Waterville, Me.; began composing at age of 12 yrs.; composer of 80 pieces, vocal and instrumental; compositions, "Impromptu for Left Hand," "Softly the Bells are Tolling," "Skowhegan Indian Waltz Song," etc.; author of "Gage's Piano Album," pub. by Swisher, Phila. Vocation, piano dealer, teacher of music, real estate and hotel properties. Res., 1520 N. Hayworth Ave., Hollywood, California.

**Ganner, F. E.,** music teacher (cornet). Address, Lincoln, Me.

**Gannett, Mrs. Guy P.,** vocalist; mem. Women's Choral Society; first Vice Pres. Me. Federation of Music Clubs. Address, Shore Road, Cape Elizabeth, Me.

**Garcelon, Helen Stowell,** cellist, pianist; b. Chicago, Ill., April 3, 1880; d. Frederic B. and Nellie J. Stowell; m. Albert B. Garcelon, May 6, 1906; ed. Chicago; studied cello with Adelbert W. Sprague and piano with Prof. Goldbeck, Chicago; mem. Bangor Symphony Orchestra, Schumann Club (Sec.), Bangor, Euterpean Club, So. Paris, Me.; chairman of music Bangor Federated Women's Clubs. Address, 122 Ohio St., North Lovell, Me.

**Garland, Abbie Nickerson,** m.t.; b. Bangor, Me., Nov. 20, 1852; d. Francis J. and Maria Goodale Garland; ed. Bangor, Me.; studied with Stephen A. Emery (harmony), piano with Mrs. W. A. Sherwood, Boston, Mrs. A. M. Virgil, New York; dir. Bangor Piano School; composer, teaching pieces for children, "Melodies for Little Folks," Collection, "Harp Melody," "Lullaby," "Auto Ride"; church organist 25 yrs. Address, 72 Grove St., Bangor, Me.

**Garton, Cedric H.,** composer, publisher; b. Falmouth, Me., Sept. 4, 1890; s. William H. and Jessie S. Garton; m. Ida Roach, 1919; grad. Portland High School; composer, "My Belgian Rose," "My Little Rambling Rose," "Gypsy Wanda"; mem. Ancient Landmark Lodge, F. A. M., No. 17, Portland, Me. Vocation, proprietor Garton Music Co., 100 Hanover St., Boston, Mass. Address, 81 Bromfield St., Wollaston, Mass.

**Gatchell, John Campbell,** cello soloist; b. Brunswick, Me., March 20, 1909; s. John and Syretha Hallett Gatchell; studied with Mr. and Mrs. C. A. Warren and Elizabeth Dolan; mem. Baptist Church Orchestra; org. Friends M. H., South Durham; former mem. Brunswick Orchestral and Choral Society; student Bowdoin College. Address, R. F. D. No. 3, Box 48, Brunswick, Me.

**Gaudette, Anna,** m.t. Address, 116 Walnut St., Lewiston, Me.

**Gay, Gilbert Edward,** Vice Pres. Newcastle-Damariscotta Festival Chorus. Address, Damariscotta, Me.

**Geer, Dr. George I.,** first violinist, Deane's Orchestral Club. Address, 499 Stevens Ave., Portland, Me.

**Geoffrion, Mrs. L. P.,** m.t. Address, Skowhegan, Me.

**Gerrish, Lester N.,** vocalist; mem. Portland Men's Singing Club. Address, Portland, Me.

**Gerrish, Stanley S.**, vocalist (tenor); mem. Portland Men's Singing Club and Portland Polyphonic Society. Address, 592 Washington Ave., Portland, Me.

**Getchell, Mark**, choir dir. Auburn United Baptist Church. Address, Auburn, Me.

**Getineau, D. D.**, teacher of violin. Address, Rumford, Me.

**Giboin, Bertha M.**, m.t., organist and choir director St. Louis Catholic Church. Address, 47 Thomas St., Portland, Me.

**Giboin, George G.**, teacher piano and organ; b. Island Pond, Vt., Feb. 10, 1890; s. W. H. and Ernestine Giboin; m. Elizabeth Giguere, Oct. 25, 1920; studied with Alfred Brinkler and Prof. Howard Clarke of Portland; organist at St. Andre's Church, Biddeford, for 8 yrs., and became organist at St. Peter and Paul's Church, Lewiston, in 1925; composer, marches, preludes and sacred music. Address, 76 Howard St., Lewiston, Me.

**Gibson, Arthur W.**, violinist, clarinettist; b. Bridgton, Me., April 23, 1859; s. Tobias and Silvia Gibson; m. Hattie Buell, 1890; 45 yrs. performer and instructor of bands and orchestras; mem. Old Bridgton Band, 1876; mem. Cadet Band; first musician employed by B. F. Keith in Boston; played 8 summers at Bar Harbor; served as musician in World War. Vocation, music dealer and teacher. Address, Pittsfield, Me.

**Gibson, Edwin L.**, cornet; mem. Deane's Orchestral Club. Address, 9 Brattle St., Portland, Me.

**Gibson, George**, educator and concert pianist; member faculty New England Conservatory of Music, Boston. Address, N. E. Conservatory of Music, Boston, Mass.

**Gifford, Henry M.**, teacher violin; b. Old Town, Me., April 22, 1864; s. Joseph and Mary E. Nedom Gifford; m. Alberta Currier, Sept. 16, 1889; ed. Lewiston, Me.; studied violin with D. M. Teague, Geo. L. Cushing, Lewiston, Frank Burnham, Portland, and Jaques Hoffman of the Boston Symphony Orchestra; life mem. Lewiston, Lodge of Elks; mem. Musicians Union, Portland, Me.; conductor Lewiston Brigade Band from 1904 to 1910; leader of Music Hall Orchestra from 1896 to 1903; leader, New Empire Theatre Orchestra, 1903 to 1910; played in Montcalm Band, the Old City Band, Lewiston; Glover's Band of Auburn; mem. Lewiston Brigade Band, 1887 to 1910; mem. Chandler's Band, Cadet Band and Portland Band, several theatre orchestras, in Portland; mem. Maine Festival Orchestra (first violin) 5 yrs.; formerly conductor Deane's Orchestral Club; assistant in musical instruction in Portland Public Schools since 1927. Res. 268 Concord St., Portland, Me.

**Gifford, Hilda**, org. St. Michael's Episcopal Church. Address, Auburn, Me.

**Giguere, Emile**, music teacher. Address, 103 Shawmut St., Lewiston, Me.

**Gilbert, Fred A.**, mem. Bd. Dir. Eastern Maine Musical Association. Address, Bangor, Me.

**Gilbert, Gordon**, instrumentalist (piano, clarinet); b. Manchester, N. H., July 11, 1905; s. Charles E. and Elizabeth Gilbert; ed. Bates College; studied piano with Mae Libby, Newport, Vt., and clarinet with Arthur Schonland, Manchester, N. H.; mem. Lewiston-Auburn Symphony Orchestra, Bates College Orchestra, 172nd Field Artillery Band, Manchester, N. H., Lewiston Brigade Band, Y. M. C. A. and Bates Outing Club; student at Bates College (1929). Address, 15 Arch Ave., Lewiston, Me.

**Gilbert, Joseph Jean**, concert flutist; obligatist; b. Lewiston, Me., Oct. 24, 1885; s. Jean and Victoria Nadeau Gilbert; m. Josephine M. Ashe, Sept. 7, 1909; ed. Brockton, Mass.; studied with George Chadwick, Maquerro, Barrere; mem Los Angeles Philharmonic Orchestra (flute and piccolo); mem. A. F. and A. M. Boston Manuscript Society, Los Angeles Woodwind Asso., honorary mem. L. A. Flute Club, American Federation of Musicians; contributor to the Dominant Magazine, N. Y.; composer, "Song to the Night," "A Modern Romance" (violin and piano), symphonic poem "Bermuda," flute quartette and many songs; author numerous articles on the flute; solo flutist Maine Festival, 2 yrs.; formerly mem. St. Louis, Los Angeles and Philadelphia Symphony Orchestras; obligatist with Mmes. Melba, Scotney, Rhadeska, Panosian, Myrna Sharlow and others. Vocation, teacher of composition and conductor. Address, 1933 West 41st St., Los Angeles, California.

**Gilberte, Hallett**, composer; b. Winthrop, Me., March 14, 1872; studied piano with his mother, then with Hermann Kotzschmar, Portland, John Orth, Carl Baermann, Boston; voice, with Signor Rotolo,

Charles R. Adams, Caroline Gardner Clarke, Mme. Grace Van Dusen; composition with Ethelbert Nevin; studied piano in New York with Joseffy and voice with Mme. Luisa Cappiani; appeared at World's Fair as pianist on Maine Day; concert tenor; toured country featuring his own songs in recital; composer of 250 songs, more than 60 of which are published; has written compositions for piano, violin and a number of choral pieces for mixed, men's and women's voices. Summer home, "Melody Manse," Lincolnville Beach, Me. Address, Oak Knoll, Pasadena, Calif.

**Giles, Erva Lucille,** vocalist, soloist; b. Ellsworth, Me., Dec. 29, 1893; d. Lynwood F. and Harriet K. Giles; ed. Boston and New York; studied with Prof. Buonamici and Prof. Robert Hosea; org. Unitarian Church; mem. Ellsworth Festival Chorus; known in broadcasting as the "Heroine of the Royal Typewriter Hour" for 4 yrs. from WJZ station; Vice Pres. of E. Morris Music Pub. Co. Address, 10 W. 58th St., New York City.

**Giles, Harriet K.,** Vice Pres. Ellsworth Festival Chorus. Address, Ellsworth, Me.

**Gilmartin, John Reed,** instrumentalist (violin, viola, saxophone); b. Meriden, Conn., Sept. 14, 1880; s. Michael W. and Catherine T. Reed Gilmartin; m. Mae E. Esttinger, Sept. 20, 1909; ed. New Bedford, Mass.; studied with Prof. George Hill, William Needham, Elmer Tolman, New Bedford, David E. Fisher, Frank Burnham and Frank J. Rigby, Portland, Me.; mem. B. P. O. Elks, Knights of Columbus, Pleasantdale Grange, Portland Club, Portland Athletic Club, Portland Orchestral Society. Vocation, City Treasurer, Portland, Me.; Treas. Portland Bridge Dist.; Treas. Portland State Pier Site District; Custodian Funds of Evergreen Cemetery. Address, 31 Bramhall St., Portland, Me.

**Gilpatrick, Ruth Gould,** vocalist, instrumentalist; b. Jonesboro, Me., Aug. 14, 1891; d. Frank S. and Abbie Jane Gould; m. Victor Gilpatrick, May 7, 1913; ed. Coburn Classical Institute; studied piano with Mrs. Helen Lamson Elwell; voice, Jennie King Bragdon; mem. choir, All Soul's Church, Portland, and Unitarian Church, Houlton; mem. Portland Rossini Club, Houlton Music Club. Address, 7 Charles St., Houlton, Me.

**Girouard, Marguerite Burke,** teacher, violin, piano; b. Lewiston, Me.; d. Dr. J. Ameder and Annie Burke Girouard; ed. Bates College and N. E. Conservatory; studied with Franklin Holding, David Fisher, Portland, Adamowski and Victor Schmidt, N. Y.; mem. Schubert Trio, Rossini Club, Marston Club, Portland, Philharmonic Club, and School Board, Lewiston. Address, 91 Pine St., Lewiston, Me.

**Gledhill, Mrs. Warren,** Pres. Lewiston-Auburn Festival Chorus. Address, 169 College St., Lewiston, Me.

**Gogorza, Emilio,** vocalist (baritone); concert artist; b. Brooklyn, N. Y.; received early education in France and England; studied with Madame Giulia Sanchioli, of Pau, Southern France, Moderati and Agramonte in New York and M. Elmir Bourgeois, Paris; m. Emma Eames. Address, care of Curtis Institute of Music, Philadelphia, Penna.

**Goldburg, Harry L.,** musician; b. Gardiner, Me., June 6, 1896; s. Frank P. and Sophie (Laurie) Goldburg; m. Sarah Snyder, March 10, 1918; U. S. Gov. Q. M. C., 1916-17; musician, 1917-18; Ins. Bus., Asst. Supt., 1918; Vice Pres. B'nai B'rith. Res., 23 Maple St.; o., 173 Main St., Waterville, Me.

**Goodhue, Albion Paris,** vocalist (baritone); b. Sidney, Me., July 25, 1873; s. Charles R. and Amelia M. Cowan Goodhue; m. S. Eleanor Brockbank, June 18, 1903; ed. Sidney and Oakland, Me.; studied with L. B. Cain; former mem. Cong., Methodist and Unitarian Church Choirs, Belfast Musical Society and Belfast Philharmonic Assn. Vocation, plumbing and heating contractor. Address, 43 Court St., Belfast, Me.

**Goodridge, Mrs. Anna French,** whistling soloist; b. Houlton, Me., Dec. 12, 1884; d. Fred B. and Sadie Ferguson French; m. Oren Leslie Goodridge, Feb. 2, 1910; ed. Ricker Classical Institute; studied with Estelle Newhouse, Ella Chamberlain (Boston), and Mrs. Hollis Lindsay; mem. Houlton Music Club and ex-Pres. of same. Vocation, dancing teacher. Address, 32 Pleasant St., Houlton, Me.

**Goodnow, Frances M.,** vocalist (alto), organist; b. Milwaukee, Wis.; m. Charles W. Goodnow, Aug. 10, 1880; ed. Framingham, Mass.; studied voice with L. B. Cain and organ with Alfred Brinkler; mem. choir Cong. Church; org. and mem. orchestra Cong. Church; Vice Pres. Mu-

sic Club of Maine; Pres. and Dir. of Kennebunk Festival Chorus (mem. 26 yrs.). Address, 34 Summer St., Kennebunk, Me.

**Goodwin, H. E.,** vocalist (bass); mem. choir Penney Memorial United Baptist Church. Address, Augusta, Me.

**Googins, Mary B.,** m.t. Address, Bar Harbor, Me.

**Gordon, Lincoln,** organist for 45 yrs. at the Saco Ferry Church. Address, Saco, Me.

**Gordon, Mrs. Mabel,** Sec. Livermore Falls Festival Chorus. Address, Livermore Falls, Me.

**Gordon, Robert S.,** Pres. Mendelssohn Club of Bath and Bath Festival Chorus. Address, Bath, Me.

**Gore, Mrs. Angie T.,** soloist (soprano); b. Yarmouth, Me.; d. Warren and Gene Jordan; m. F. E. Gore, Nov. 10, 1892; ed. Yarmouth Schools; studied with W. H. Dennett, Mrs. E. Wilson and Jennie King Bragdon; mem. choir Central Unitarian Church, Yarmouth, Yarmouth Fortnightly Club. Address, South St., Yarmouth, Me.

**Goss, Mrs. Cecilia C.,** organist, United Baptist Church, Lewiston, Me.

**Goss, Edwin Lincoln,** musical director, vocalist (baritone); b. Lewiston, Me., Oct. 22, 1862; s. John and Mary (Litchfield) Goss; m. Marion H. Wing, July 7, 1886; 2nd Cecilia Christensen, Sept. 15, 1921; studied with Hermann Kotzschmar and Will Stockbridge; mem. Lewiston-Auburn Festival Chorus for 30 yrs. and its conductor 1913-1919; Board of Directors, 1909-10 and 1924; Vice Pres., 1898-99 and 1908; Board of Government, 1920; Pres., 1922-23; mem. Mendelssohn Quartette, 1884-94; Main St. Free Baptist Church Choir, Lewiston, 1891-1917; High St. Cong. Church Choir, Auburn, 1883-1891; dir. music, United Baptist Church, 1917-23, and at Bates College, 1914-25; Mason, Odd Fellow. Vocation, salesman. Res., 60 Wood St.; o., 41 Main St., Lewiston, Me.

**Goss, Gertrude,** school music supervisor. Address, Berwick, Me.

**Gottesfeld, Malvin David,** violinist; b. New York, March 2, 1910; s. David and Fanny Gottesfeld; studied with Leigh G. Fenderson; mem. Lewiston-Auburn Symphony Orchestra. Address, 56 Howe St., Lewiston, Me.

**Gould, Bertha May,** vocalist (soprano); b. Portland, Me., Sept. 21, 1877; d. Alvin F. and Mary Blake Bailey Welch; m. George F. Gould, April 28, 1904; ed. Miss Sawyer's School, Portland; studied with Mrs. Henrietta Fellows, L. B. Cain, Mrs. Martha Hawes Hill and Mrs. Katherine Ricker Keenan; Pres. MacDowell Club, Polyphonic Society; associate mem. Portland Rossini Club; mem. Woman's Literary Union. Address, 88 Fessenden St., Portland, Me

**Gould, Major John Mead,** choir leader; b. Portland, Me., Dec. 15, 1839; s. Edward and Althea Chase Gould; m. Amelia J. Twitchell, Nov. 13, 1866; ed. Gorham Academy, Gould's Academy and Portland High School; leader choir Seamen's Bethel, Portland; served nearly 5 yrs. in Civil War, promoted Major, 1864; for more than 25 yrs. Treasurer of Western Maine Festival Chorus. Vocation, Bank Cashier. Res., 148 Pearl St., Portland, Me.

**Gould, Maud L.,** music teacher; accompanist Festival Chorus. Address, Old Town, Me.

**Gould, Mae E.,** music teacher, school music supervisor. Address, 26 Washington St., Brewer, Me.

**Gowen, Editha,** teacher of piano; b. Sanford, Me., Aug. 16, 1893; d. Charles Herbert and Lizzie Bodwell Gowen; ed. Portland, Me.; studied with Ida Pinkham, Mrs. Hermann Kotzschmar and Madame Antoinette Szumowska of Boston Conservatory; former mem. Rossini Club and Portland Musicians' Union. Address, 14 Codman St., Portland, Me.

**Graffam, Clinton W.,** instrumentalist (violin, horn); b. Gorham, Me., Dec. 31, 1885; s. John W. and Ida Rumery Graffam; m. Eleanor D. Lowe, Aug. 12, 1908; ed. Gorham Normal School; studied with Frank Burnham; Past Pres. Kotzschmar Club, Portland; dir. Nat. Assn. Music Dealers; Treas. North County Music Co., Berlin, Colebrook and Lancaster, N. H.; mem. Portland Municipal Orchestra; author of "Essays on Music," "Woman and Music" and "Stephen Collins Foster." Vocation, manager music store. Res., 61 Lawn Ave., Portland, Me.

**Grant, Allister (Sandy) Harris,** pianist and organist; b. Quincy, Mass., June 8, 1903; s. Daniel P. and Georgie A. Grant; m. Alice V. MacDonald, March 9, 1924; studied piano with Roy Frazee, Boston;

organ with John Herman Loud, Boston; dir. choir Clark Memorial M. E. Church, Woodfords; former org. First Baptist Church, Salem, Mass.; organist Clark Memorial Church; mem. B. F. Keith's Theatre Orchestra; formerly Essex County C. E. organist of Mass., 5 yrs., and pianist Salem Rotary Club, 2 yrs. Address, 38 Sawyer St., Portland, Me.

**Grant, Mrs. Dawn,** school music supervisor. Address, Gray, Me.

**Grant, Mrs. E. H.,** school music supervisor. Address, Turner, Me.

**Grant, Mabelle E.,** organist; mem. Portland Branch, N. E. Chapter, Am. Guild of Organists. Address, 1212 Forest Ave., Portland, Me.

**Graves, Ruth Marguerite,** vocalist; b. Wayne, Me.; d. Charles O. and Annie Gould Graves; ed. Tilton Seminary (N. H.), Bliss Business College; studied with Prof. Mower, Auburn, Me., Prof. Arthurs, New York City, and Henrietta D. Rice, Portland, Me.; former Pres. and Vice Pres. Euterpean Club; 1st soprano Nevin Ladies' Quartette, So. Paris. Vocation, stenographer and secretary. Address, 157 Pine St., So. Paris, Me.

**Gray, Mary E.,** m.t. Address, Pittsfield, Me.

**Gray, William Melven,** vocalist (tenor); b. Richmond, N. B., Canada, Jan. 29, 1886; s. Samuel and Barbara Wills Gray; m. Gertrude Smith, Oct., 1913; ed. University of Maine, B.S.; mem. choir North Cong. Church, Sanford, Me.; Pres. Sanford Men's Singing Club. Vocation, prop. Gray's Seed and Implement Store. Address, 15 Oak St., Sanford, Me.

**Greely, Bernard L.,** instrumentalist (trombone and baritone); b. West Cumberland, Me., March 6, 1872; s. Eliphalet and Abbie Skillin Greely; m. Harriett Stewart, 1899; ed. Portland, Me.; studied with F. O. Wellcome; mem. Chandler's Band, theatre orchestras and Portland Musicians Union; Mason; mem. Portland Municipal Orchestra. Vocation, piano tuner. Address, 317 Spring St., Portland, Me.

**Green, Mrs. Elva,** m.t. Address, Skowhegan, Me.

**Green, Raymond K.,** Pres. Rockland Festival Chorus. Address, Rockland, Me.

**Greenwood, A. T.,** m.t. Address, 77 Jefferson St., Biddeford, Me.

**Grey, Charles Carroll,** instrumentalist (slide trombone and baritone horn); b. Brooklyn, N. Y., Dec. 20, 1900; s. Franklin John and Mabelle Wilkins Grey; ed. Portland, Me.; studied with Frank J. Rigby; mem. American Legion Band, Musicians Union and Y. M. C. A. Vocation, radio operator. Address, 55 Clifton St., Portland, Me.

**Griffin, Grace Alberta,** vocalist; b. So. Portland, Me., May 22, 1900; d. Albert D. and Eva M. Griffin; studied with Jennie King Bragdon and at Eastern Nazarene College, Wollaston, Mass.; voice, piano with Prof. Vera F. Richards; mem. choir So. Portland Church of Nazarene; former mem. Maine Festival Chorus and student mem. Portland Rossini Club, 1 yr. Address, 119 Pine St., So. Portland, Me.

**Guild, Mrs. Erlon K.,** m.t.; conductor and accompanist Festival Chorus. Address, Fort Fairfield, Me.

**Guild, Waldo Imlah,** soloist (trombone and vocal); b. Norwood, Mass., Oct. 29, 1859; s. Nathaniel H. and Sarah (Babcock) Guild; m. Anna Jane Hunter, June 6, 1894; mem. First Baptist Church Choir; mem. Augusta Symphony Orchestra, I. O. O. F. and A. F. & A. M.; dir. quartettes, choruses, band and orchestra for many years; mem. Maine Commandery, K. T., No. 1. Address, 62 Kingsbury St., Gardiner, Me.

**Guptill, Juanita Eileen,** pianist, orchestra leader; b. Augusta, Me.; d. L. Bert and Ida Mae Owen Guptill; ed. St. Joseph's Convent and Gladsheim School; studied with Howard Clark, Virgil Clavier School, Dr. Latham True and Prof. Godfrey Browne, London, England; Leader Jefferson Theatre Orchestra, Mendelssohn Trio and Juanita Guptill's Gypsy Girls. Address, 507 Cumberland Ave., Portland, Me.

**Hackett, Arthur,** vocalist (tenor); b. Portland, Me.; s. Mr. and Mrs. Charles A. Hackett; m. Constance Freeman, 1914; ed. public schools of Worcester, Mass.; studied violin with Michael Riedel; voice with Arthur J. Hubbard, Boston; formerly soloist at Central Congregational and Second Universalist Churches, Boston; soloist with Boston Symphony Orchestra in 1916; has since made 21 appearances with this orchestra in New York, Boston and other cities at its regular concerts, singing under conductors Muck, Rabaud, Monteux and Koussevitzky; chosen by Geraldine Farrar as

ARTHUR HACKETT, LYRIC TENOR.

assisting artist on 5 concert tours covering the entire country; made concert tour in 1917 as assisting artist with Madame Melba; has appeared with the New York, Philharmonic, Philadelphia Symphony, Cleveland Symphony, St. Louis Symphony, Minneapolis Symphony, Los Angeles Philharmonic Orchestras; soloist at Worcester, North Shore, Ann Arbor and other Festivals; appeared with Handel and Haydn Society of Boston 5 times and as soloist in many concerts and recitals throughout the country; tenor soloist at Brick Presbyterian Church, Fifth Ave. and 37th St., N. Y.; in Europe from 1924-27, sang at Paris Grand Opera; soloist with Lamoureux Orchestra, Paris; soloist with Melba on her farewell tour of British Isles. Address, 320 Central Park West, New York.

**Hackett, Constance Freeman,** teacher piano, coach, accompanist; b. Yarmouth, Me.; d. E. Dudley and Georgia Carlton Freeman; m. Arthur Hackett, 1914; ed. Bradford Academy and N. E. Conservatory; studied with Alfred De Voto; accompanist for Arthur Hackett and other singers of note; mem. National Honorary Musical Sorority of Mu Phi Epsilon. Address, 320 Central Park West, New York.

**Haines, Beth E.,** m.t. Address, 2 Spring Place, Waterville, Me.

**Haines, Mrs. Harold D.,** organist, pianist; mem. Portland Branch, N. E. Chapter, Am. Guild of Organists; mem. Portland Rossini Club; Vice Pres. Women's Choral Society; organist and choir dir. Central Sq. Baptist Church. Address, 63 Alba St., Portland, Me.

**Haley, Eugene A.,** instrumentalist (tuba, contra bass); b. Bangor, 1855; s. Augustus and Sarah J. Haley; m. Lucy H. Crosby, 1889; studied with H. J. Butler. R. B. Hall and E. P. Beckett; mem. Bangor Band and M. H. Andrews and the Bangor Symphony Orchestra. Res., Bangor, Me.

**Hall, Albert Bradish,** vocalist (tenor); b. Portland, Me., Jan. 6, 1857; s. Charles H. and Caroline Page Hall; m. Clara C. Webster, Oct. 20, 1880; studied with William Howard, William H. Stockbridge and W. H. Dennett; mem. choirs at First Baptist, Second Parish, High St. Cong., Congress Sq. and Universalist Churches; mem. and formerly Pres. Men's Singing Club; former mem. Haydn Asso., Choral Art Society and Kotzschmar Club. Vocation, Fire Marine Ins. Address, 51 Thomas St., Portland, Me.

**Hall, Alcada Lavinia,** teacher of piano; b. Thomaston, Me., March 30, 1904; d. Albert and Louise Cleveland Hall; ed. Coburn Classical Institute; studied with Carl Jean Tolman, Helen Carr, Ella Sampson Gowell and Ruth T. George; org., Congregational, Episcopal Churches; Pres. Harmony Club; mem. Rubinstein Club. Address, Beechwood St., Thomaston, Me.

**Hall, Evelyn Arey,** organist; b. Vinalhaven, Me., June 8, 1895; d. Edmund W. and Mary L. Arey; m. Elliott Edgar Hall, Sept. 9, 1922; ed. Bates College; studied with Linda A. Jones; mem. O. E. S. Address, Springfield, N. J.

**Hall, Grace** (see Grace Hall Brandon).

**Hall, Howard E.,** Conductor Newcastle-Damariscotta Festival Chorus. Address, Damariscotta, Me.

**Hall, Ruby Adelle,** vocalist; b. Portland, Me., Feb. 11, 1910; d. Irving E. and Emily Kidder Hall; studied with Elsie Lunt (piano) and voice with Mrs. Jennie King Bragdon; mem. Portland Rossini Club. Address, 139 Glenwood Ave., Portland, Me.

**Hallett, Anna Lee,** music teacher; b. Millville, N. B., Canada, Nov. 17, 1898; d. Josiah and Elizabeth Hallett; ed. Acadia Seminary, and New England Conservatory; studied with Mr. De Voto and Mr. Wingate; mem. Houlton Music Club, The N. E. A., M. T. A., and A. C. T. A.; director several bands, orchestras and glee clubs. Vocation, supervisor of music. Address, 64 Court St., Houlton, Me.

**Halliday, Ada,** m.t. Address, Calais, Me.

**Halverson, Alfred O.,** vocalist; mem. Portland Men's Singing Club. Address, 117 Dartmouth St., Portland, Me.

**Hamilton, Charles Grant,** vocalist, violinist; b. Richford, N. Y., Aug. 19, 1900; s. Rev. Gilbert M. and Eva J. Grant Hamilton; ed. Arcade, N. Y., High School, Cazenovia, N. Y., Seminary, Univ. of Maine and Bangor Theological Sem.; studied with Nina Halsey, Groton, N. Y., and Mrs. W. A. Denison, Arcade, N. Y.; mem. choir St. John's Episcopal Church, Bangor; former mem. Bach Choir; mem. Pi Pi Kappa Fraternity at U. of M., Rising Virtue Lodge, No. 10, F. & A. M., Bangor; Vice Pres. Madison District Sunday School Asso. Vocation, clergyman. Address, Box 194, Solon, Me.

**Hamilton, Gertrude Beane,** pianist, teacher of piano, composition and musical history; b. Katahdin Iron Works, Me.; d. Joshua Fillebrown and Lydia A. Beane; m. Donald Leigh Hamilton, June 30, 1902; studied with Nina K. Darlington, Thomas Tapper and F. H. Shepard, Orange, N. J.; composer, Twilight Songs; author, Musical Essays in Etude, short stories and verse. Summer home, Enfield, Me. Address, 217 State St., Bangor, Me.

**Hamilton, Ira W.,** violinist. Address, 53 Portland St., Portland, Me.

**Hamilton, Leigh,** vocalist; mem. Bach choir, Bangor. Address, Bangor, Me.

**Hamlin, Edwin M.,** mem. Bd. Dir. Eastern Maine Musical Association. Address, Milo, Me.

**Hanley, Celia C.,** m.t. Address, 67 Lincoln Ave., Gardiner, Me.

**Hanson, Mrs. Grace E.,** m.t. Address, Winter Harbor, Me.

**Hanson, James W.,** clarinettist; b. Belgrade, Me., Aug. 31, 1879; s. John F. and Julia E. Hanson; m. Zana B. Bickford, June 2, 1909; ed. Kent's Hill Seminary, Readfield, Me.; studied with private teachers and U. S. Army; mem. 19th Infantry Band, 1899-1902, Band, Dover, N. H., 1907-8; mem. Abnaki Club, Am. Legion, Mason, Grange. Vocation, State Adjt. General and Chief of State Highway Police. Address, Belgrade, Me.

**Hanson, J. Arthur,** vocalist (bass); mem. Kotzschmar Club, Portland Men's Singing Club, Portland Festival Chorus. Address, 194 Prospect St., Portland, Me.

**Harkness, Vinton Orris,** bandsman (clarinet); b. Lincolnville, Me., Aug. 23, 1898; s. O. A. and Anna E. Harkness; ed. University of Maine, Orono, Me.; mem. Second Maine and 103rd U. S. Inf. Band; mem. Sigma Alpha Epsilon Fraternity and Veterans of Foreign Wars. Vocation, mechanical engineer. Address, R. F. D. No. 7, Bangor, Me.

**Harmon, Harriet B.,** pianist; priv. mem. Portland Rossini Club. Address, 12 Deering St., Portland, Me.

**Harper, John,** flutist. Address, 25 Smith St., So. Portland, Me.

**Harriman, Ruby Weston,** piano teacher; b. Kent's Hill, Me., Sept. 22, 1880; d. T. M. and Annie F. (Haines) Weston; m. Benjamin W. Harriman, Oct. 28, 1910; ed. Conservatory, Kent's Hill, Me.; studied with Sarah F. Bagley. Address, Livermore Falls, Me.

**Harrington, Prof. Karl P.,** conductor Festival Chorus. Address, Bangor, Me.

**Harrington, Margaret,** vocalist, concert soloist. Address, Rockland, Me.

**Harrington, Woodbury P.,** musician; b. Harpswell, Me., Jan. 11, 1867; s. Joseph W. and Martha (Gahan) Harrington; m. Carrie A. Turner, Oct. 3, 1894; professional musician for 40 yrs.; city clerk, So. Portland, 12 yrs.; Mason; Bayard K. of P. Res., 14 Randall St., So. Portland; o., City Clerk's Office, So. Portland.

**Harris, Mabel Johnson,** pianist; b. Auburn, Me., March 14, 1886; d. Walter H. and Henrietta (Fairbanks) Johnson; m. Harold Glen Harris, May 8, 1919; ed. Lewiston, Portland, Me., and Boston, Mass.; studied with Frank L. Rankin

and Virgil Clavier School, Portland, and Harris S. Shaw, Boston, Mass.; mem. Philharmonic Society and Musicians Union, Lewiston; representative of Coit-Alber Lyceum and Musical Bureau of Boston; teacher of piano in Lewiston for more than 15 yrs. Address, 90 Maple St., Malden, Mass.

**Harrison, Charles,** vocalist (tenor); b. Jersey City, N. J.; s. Benjamin Franklin and Martha Seguine Harrison; m. Beulah G. Young, Nov. 15, 1925; studied with Frederick Bristol; Sec'y-Treas. Bristol Studio Association, Harrison, Me.; Victor Recording Artist and Radio Artist; concert and church soloist; Recital Concert and Symphony Orchestra Tours. Res., Nyack, N. Y. Summer res., Harrison, Me.

**Harrison, Mrs. Herbert C.,** vocalist (alto); mem. MacDowell Club, Portland Polyphonic Society. Address, 34 Pitt St., Portland, Me.

**Harvey, Edith L.,** m.t. Address, 34 Granite St., Augusta, Me.

**Haskell, Christine Daggett,** concert pianist; b. Fairfield, Me.; d. William T. and Harriett Daggett; m. Dr. Raymond Haskell, June 17, 1914; ed. Coburn Classical Institute; studied with Helen Conant, E. W. Hanscom, Florence Leonard, N. Y., and Rudolph Maria Briethaupt, Berlin, Germany; acc. Me. Festival; organist, 6 yrs., First Congregational Church, Waterville; mem. Main Line Music Club, Philadelphia, and Sewickley, Pa., Music Club. Address, Broad St., Sewickley, Pa.

**Haskell, Norman Edwin,** tenor soloist and concert artist; b. Waterville, Me., April 1, 1899; ed. Waterville grammar and High Schools; enlisted in Ordnance Corps during World War, stationed at Camp Hancock, Ga.; married, June 2, 1924, to Miss Lillian A. Mason of Bath, Me.; studied with Harrison A. Smith; former mem. Baptist, Cong., Univ., Episc., Meth., Unitarian and Catholic Choirs, Cecilia Choral Society and Men's Singing Club; mem. of various quartets; mem. Cong. Church, Kiwanis Club, American Legion, Masonic Orders in Waterville, Augusta and Portland. Vocation, teller at The People's National Bank. Address, 9 Morrill Ave., Waterville, Me.

**Haskill, Marion,** teacher of violin. Address, Norway, Me.

**Hatch, Alice Louise,** music teacher (vocal and instrumental); b. Portland, Me.; d. William H. and Almira L. Hatch; formerly mem. Haydn Association of Portland; studied piano with Hermann Kotzschmar; voice with Madame Frances Hawes, Portland, and Kate Parks of Boston, a pupil of Madame Garretti, N. Y. Studio, 881 Congress St., Portland, Me.

**Hatch, Mrs. Florence W.,** m.t., Address, 440 Sawyer St., So. Portland, Me.

**Hatch, Harold,** m.t. Address, Newport, Me.

**Haviland, Mrs. Foster L.,** pianist; mem. Portland Branch, N. E. Chapter, Am. Guild of Organists; mem. Portland Rossini Club; organist Chestnut St. M. E. Church. Address, 151 Pleasant Ave., Portland, Me.

**Hawkins, Louise,** m.t. Address, Sullivan, Me.

**Hay, Mrs. Harry,** vocalist (contralto). Address, Westbrook, Me.

**Hay, Mrs. Walter F. W.** (Alice White), teacher of piano; b. Westbrook, Me., June 7, 1896; d. Charles and Jennie Wilson White; m. Walter F. W. Hay, Sept. 4, 1920; ed. N. E. Conservatory of Music; studied with Lee Pattison and George Proctor; mem. Portland Rossini Club, Nat. Honorary Sorority of Mu Phi Epsilon. Vocation, teacher, pianist and accompanist. Address, 216 Dartmouth St., Portland, Me.

**Haycock, Allan R.,** vocalist (baritone), music teacher; b. Calais, Me., 1869; s. Willis M. and Ella Young Haycock; m. Mina McKusick Lowell, July 1, 1925; ed. Westbrook Seminary; studied with Arthur Pennell, Carl Sobeski, Boston, and Ross David in New York; mem. Bangor Festival Chorus, K. of P., Chancellor Commander, 1928; Vice Pres. Bangor Bach Choir. Address, The Haycock Vocal Studio, 169 Broadway, Bangor, Me.

**Haycock, Mina G.,** contralto soloist; b. Calais, Me.; d. Marshall N. and Lucy J. McKusick; m. Allan R. Haycock, July 3, 1925; ed. Calais Academy; studied with Ross David, N. Y., Wheeler, St. Paul, and Weaver School of Music. Vocation, supervisor of school music. Address, 169 Broadway, Bangor, Me.

**Hayden, Elsa M.,** vocalist (soprano); b. Rockland, Me., Aug. 7, 1890; d. George Dow and Harriet E. M. Hayden; ed. Commercial College; studied with Edith

Castle, Boston, Allan A. Ramsay, Bath, Paul Bleydon, Washington, D. C., Carrie Burpee Shaw; mem. choir First Baptist Church; organist, 8 yrs.; mem. Rubinstein Club, Wight Philharmonic Society, Golden Rod Chapter, O. E. S.; Vice Pres. Rubinstein Club 1 yr.; organist Golden Rod Chapter, O. E. S., 4 yrs.; vocalist, Golden Rod Chapter, 4 yrs. Vocation, stenographer and clerk. Address, 68 Mechanic St., Rockland, Me.

**Hayden, Ethel Lee,** vocalist, instrumentalist, teacher; b. New York City; d. William E. F. and Elizabeth La Domus Smith; m. Rev. Ralph Henry Hayden, M.A., Sept. 5, 1917; ed. St. Agnes School, Washington Irving H. S. and Hunter College; studied with Harriet MacKallor (piano), Albert Wood (organ), Eva Hawkes (voice); mem. choir Holy Apostles Church, New York City (contralto); organist Seamen's Church Institute and Church of Holy Apostles, N. Y., and St. Thomas Church, Camden, Me.; mem. Rubinstein Club and Lady Knox Chapter, D. A. R., Rockland, Me. Address, 33 Chestnut St., Camden, Me.

**Hayden, Villa,** school music supervisor. Address, Caribou, Me.

**Hayes, Earle R.,** vocalist (baritone); b. Gardiner, Me., May 8, 1894; s. Patrick and Annie L. Hayes; m. Leonia May Gove, May 1, 1916; ed. Kent's Hill Seminary; studied with Dr. Karl C. H. Drechal, Kent's Hill, and L. Francis MacNichol, Augusta; mem. choir Unitarian Church, Augusta, 3 yrs.; now at Cong. Church, Augusta (5 yrs.); Past Master Windsor Grange, P. of H.; Past Exalted Ruler, Augusta Lodge, B. P. O. E.; mem. Sons of Veterans. Vocation, insurance. Address, R. F. D. No. 51, Weeks Mills, Me.

**Hayes, Elizabeth,** Librarian Bangor Festival Chorus. Address, Bangor, Me.

**Hayford, Mary H.,** m.t. Address, 63 Sanford St., Bangor, Me.

**Haynes, Hazel Giles,** vocalist (soprano), pianist; b. Ellsworth, Me., Dec. 10, 1896; d. Jeremiah Tibbetts and Julia Ann Rowe Giles; m. Charles Albert Haynes, June 28, 1922; studied with May Bonsey, Ellsworth, and Mrs. Grace B. Howes, Brewer; mem. choir and org. First Congregational Church; mem. Woman's Club, Festival Chorus, Literature Club, Thursday Club, F. T. F. Church Club; Vice Pres. Am. Leg. Aux., Frank E. Whitmore Post, No. 63. Address, 26 South St., Ellsworth, Me.

**Haynes, Mrs. William H.,** m.t. Address, Richmond, Me.

**Heath, Effie Mae,** teacher of piano; b. Auburn, Me., 1873; d. Elbridge G. and Eleanor Harmon Heath; ed. Auburn Public Schools; studied piano with E. W. Hanscom and William H. Sherwood; harmony with George Lowell Tracy; Vice Pres. and honorary mem. Clef Club, 1905-6-7; mem. Course of Study Committee, Spinet Club, 1906-7; mem. Philharmonic Club, Auburn and Lewiston, 1922, and Musical Union. Address, 33 Pine St., Auburn, Me.

**Hebert, Veronica A.,** teacher cello and violin. Address, 6 Myrtle St., Westbrook, Me.

**Heim, Gustav,** leader Norway Band. Address, Norway, Me.

**Henderson, Thomas M.,** vocalist (tenor), soloist; toured Maine with W. R. Chapman; singer of Old English, Scotch and Irish Ballads. Address, Westbrook, Me.

**Hennessy, Wilfrid A.,** mem. Bd. Dir. Eastern Maine Musical Association. Address, Bangor, Me.

**Hennigar, Prudence Melba,** teacher of piano; b. Portland, Me., March 1, 1896; d. William Oscar and Anna Murphy Hennigar; ed. N. E. Conservatory; studied with Helen Foster, Henry Goodrich and Richard Stevens; mem. Marston Club. Studio, 655 Congress St., Portland, Me.

**Heth, Mrs. Fannie Tewksbury,** vocalist; d. Alice Skolfield; mem. Univ. Church Choir for many years; teacher of dancing. Address, Lewiston, Me.

**Hewins, Charles Knowlton,** vocalist (bass); b. Wakefield, Mass., Dec. 14, 1903; s. Frank and Alice Knowlton Hewins; studied with Prof. Thieme and B. Ray Shaw; mem. Universalist Church Choir; mem. Augusta Symphony Orchestra (violin). Address, 15 Flagg St., Augusta, Me.

**Hewins, Violet Eva,** teacher of piano; b. East Winthrop, Me., 1892; d. Fred L. and Malista J. Hewins; studied with Carl Jean Tolman; piano soloist; mem. Cecilia Club, Augusta. Address, 35 Academy St., Hallowell, Me.

**Hicks, Charles Edgar,** trombonist; b. Hampden, Me., June 1, 1899; s. Herbert Crosby and Jennie Edgar Hicks; m. Dorothy E. Doe, June 1, 1921; ed. Ban-

gor public schools and Doe's Business College; studied with Herbert C. Hicks and Benjamin Shaw; mem. Bangor Band and Bangor Symphony Orchestra; mem. Bangor Masonic Club and Musicians Asso. Vocation, trombonist, Bijou Theatre Orchestra, Bangor, and Keith's Theatre, Portland. Address, 15 Fessenden St., Portland, Me.

**Hicks, Dorothy Doe,** accompanist, soloist, teacher of piano, vocalist (soprano); b. Bangor, Me., April 5, 1900; d. Harris N. and Annetta Clark Doe; m. Charles E. Hicks, June 1, 1921; ed. Bangor, Me.; studied with Mrs. Geo. Dunning, Bangor, and C. Winfield Richmond (piano), and voice with C. Leroy Lyon, Bangor; accompanist Maine Music Festival, Bangor; mem. Schumann Club; accompanist, Universalist and First Baptist Church Orchestras. Address, 15 Fessenden St., Portland, Me.

**Hicks, Herbert Crosby,** cornettist; b. Hampden, Me., June 15, 1873; s. Charles Earl and Dorcas Loring Hicks; m. Jennie Edgar, Aug. 25, 1897; ed. Hampden Academy; studied with E. C. Adams; mem. Bangor Band for 28 yrs.; mem. Bangor Symphony Orchestra; Pres. Musicians Union; Leader Annah Temple Band; mem. Masonic Blue Lodge. Vocation, builder. Address, 73 Center St., Bangor, Me.

**Hill, Brenda Frances** (Emery), vocalist (mezzo soprano); b. Bath, Me., Aug. 27, 1882; d. Charles D. and Fannie M. Emery; m. Fred D. Hill, Sept. 3, 1908; ed. Bath Public Schools; studied with Millard Bowdoin and Mme. Rosa Johnson; soloist Grace Episcopal Church; Sec. Bath Festival Chorus, 1914-1919, Pres. 1922; Pres. Mendelssohn Club and the Grace Church Guild. Address, 1006 High St., Bath, Me.

**Hill, Dora M.,** m.t. Address, R. F. D. No. 2, Greene, Me.

**Hill, Ethel Cary,** teacher of violin; b. Lewiston, Me.; d. Edward H. and Charlotte Corbett Thompson Hill; studied with Willis Bacheller, George Lowell Tracy and Otto C. De Scheda of Paris, France; mem. Perry's and Arthur N. Pettengill's Orchestra. Vocation, violinist, Priscilla Theatre, Lewiston. Address, 136 Bates St., Lewiston, Me.

**Hill, Ernest J.,** vocalist (tenor); b. Buxton, Me.; s. Albert G. and Lydia Dearborn Hill; m. Martha F. B. Hawes, Nov. 20, 1912; ed. Me. Central Institute; studied with F. B. Peakes; mem. choir Church of our Saviour, Wyncote, Pa., St. Paul's Church, Ogontz, Pa., Cathedral of St. Peter and St. Paul, Phila., Pa., and State St., Portland; mem. Orpheus Club, Fortnightly Club, Philadelphia; mem. Peakes Opera Co. and Portland Men's Singing Club; Pres. Portland Festival Chorus. Vocation, Equitable Life Insurance Society, N. Y. Address, 125 Allen Ave., Portland, Me.

**Hill, Ernest Richard,** musical director and music teacher; b. Taunton, Somerset, England, Dec. 28, 1877; s. Richard Cloud and Eleanor Pyne Hill; m. Elizabeth Mahan, June 1, 1905; ed. College of God's Gift, Dulwich, England; studied with H. W. Merrick and Dr. J. G. Surgey; dir. Masonic Band and Augusta Symphony Orchestra; mem. Augusta Lodge, No. 141, F. & A. M., Cusinoc Chapter, No. 43, R. A. M., Trinity Commander, No. 7, Emeth Chapter, Rose Croix, Maine Consistory, Portland. Address, 269½ Water St., Augusta, Me.

**Hill, Fred Lincoln,** teacher piano, organ and harmony; b. Norwich, Conn., April 14, 1890; s. Irving Edward and Sarah Oat Hill; m. Katharine Caswell, May 17, 1918; ed. Portland, Me., Syracuse, N. Y.; studied with Latham True, George Pabst and course at Toronto University; mem. The New Portland Instrumental Trio; Vice Pres. Kotzschmar Club; Sec.-Treas. Portland Group, Am. Guild of Organists; organist for all Masonic Bodies in Portland, and Immanuel Baptist Church; mem. Kiwanis Club, Royal Arcanum and St. Albans Com., Knights Templar, and a Scottish Rite Mason; composer of many songs; accompanist Portland Men's Singing Club. Vocation, Head of Piano Dept., Thompson School of Music. Res., 139 Neal St., Portland, Me.

**Hill, George Thomas,** vocalist (tenor); b. Gray, Me., April 7, 1891; s. Luther Weymouth and Mabel Frances Hill; ed. Pennell Institute, Gray, Me.; Pres. Gray Festival Chorus; Treas. Gray Singing School; Treas. Gray Post American Legion, No. 86. Vocation, mail carrier. Address, Gray, Me.

**Hill, Mrs. Harriet,** honorary member Philharmonic Club, Auburn-Lewiston. Address, Lewiston, Me.

**Hill, Helen E.,** m t. Address, 26 High St., Saco, Me.

**Hill, Mrs. Martha Hawes,** vocalist (con-

tra to), so'oist; b. Portland, Me.; d. Char.es Boody and M. Josephine Knight Hawes; m. Ernest J. Hill, Nov. 20, 1912; ed. Portland, New York and London; studied with Frederick Bristol; mem. Rossini Club, Portland Festival Chorus (30 yrs.); mem. High St. Church Choir, Portland. Address, 125 Allen Ave., Portland, Me.

**Hilton, Ernest C.,** teacher clarinet, cello and saxophone; b. Union, Me.; s. Chester S. and Sadie E. Hilton; m. Ethel C. Daggett, June 22, 1907; studied with Prof. B. W. Thieme; mem. Odd Fellows, Kiwanis Club; former mem. Colonial Theatre Orch., Augusta Opera House Orch.; mem. Augusta Cadet Band and Augusta Symphony Orchestra. Address, 3 Scott St., Augusta, Me.

**Hilton, William Keene,** organist; b. Damariscotta, Me., Sept. 30, 1860; s. William Keene and Abigail Bradford Keene Hilton; m. Emma M. Smith, March 22, 1911; ed. Lincoln Academy, Bowdoin College; studied with Lizzie Sewall, Bath, Me.; Pres. local Festival Chorus; formerly organist Baptist Church and at Bowdoin College. Address, 11 Elm St., Damariscotta, Me.

**Hinckley, Harold,** mem. Bd. Dir. Eastern Maine Musical Association. Address, Bangor, Me.

**Hinckley, Mrs. W. M.,** Pres. Jonesport Festival Chorus. Address, Jonesport, Me.

**Hinds, Leo P.,** vocalist (tenor); b. Gardiner, Me., April 7, 1891; s. Harry E. and Jane Brown Hinds; m. Mary V. Kilbride, Oct. 31, 1917; studied with Llewellyn B. Cain and Elizabeth Latham Otis, Portland; formerly mem. choir Cathedral of Immaculate Conception (14 yrs.); mem. choir St. Patrick's Church, Portland. Vocation, City Assessor. Address, 40 Whitney Ave., Portland, Me.

**Hinton, Mae Weeks,** teacher of piano; b. Oakfield, Me., Dec. 22, 1882; d. Avon D. and S. Lavenia Weeks; m. William F. Hinton, Dec. 7, 1910; ed. Boston, Mass., and Hartford, Conn.; studied voice with Harry Pepper; piano with Newton Swift and Edith Flanders; studied public school music with Ralph Baldwin of Hartford, Conn.; studied 5 seasons with C. Winfield Richmond, Bangor; organist, Congregational Church. Address, Millinocket, Me.

**Hitchings, Marion Thompson,** organist; b. Capac, Mich., Oct. 8, 1893; d. Herbert B. and Clara (Dinsmore) Hitchings; ed. Adrian College; studied with A. S. Williams, Master Graduate Royal Conservatory, Leipsic; Mrs. Crosby Adams, Chicago; Florence Leonard and Louisa Hopkins, Philadelphia; Conductor of Thursday Musicales; mem. Kappa Kappa Gamma Fraternity, Woman's Literary Club, Star Literary Society, Alpha Society of Musical Research; chairman, music committee Literary Club. Address, Caribou, Me.

**Hobbs, Jesse Percival,** bandsman, teacher brass instruments; b. Turner, Me., April 10, 1864; s. William H. and Mary C. Hobbs; m. Minnie O. Sutton, Oct. 5, 1917; studied with Eby, virtuoso music; mem. Lewiston Brigade Band (baritone) and Hobbs Orchestra (cornet); mem. M. of F. and K. of P.; former mem. Hobbs A. M. Band, Lewiston, and Halls Band, Waterville, Me. Vocation, barber. Address, Turner, Me.

**Hodgins, Eliza Blanchard,** vocalist; b. Calais, Me.; d. Charles Robinson and Margaret Milligan Blanchard; m. Orin Alvin Hodgins; Pres. Houlton Music Club, 1922-24; State Extension Chairman, Maine Federation of Music Clubs, 1922-25; Pres. Unitarian Alliance, 1 yr., and choir dir. for 4 yrs.; Pres. Houlton Woman's Club, 1920-21, and at present chairman of the music committee; mem. Conservation Com. State Federation of Women's Clubs; Sec. Lydia Putnam Chapt., D. A. R., 4 yrs., and at present is State Auditor. Address, Houlton, Me.

**Hodgkins, Iva Nutter,** teacher of piano; b. East Corinth, Me., Sept. 13, 1891; d. Hiram Bartlett and Dora Jewett Nutter; m. Carroll William Hodgkins, June 5, 1920; ed. Foxcroft Academy; studied with Dr. Latham True, Arthur Foote and Rudolph Ganz; org. Congress St. M. E. Church and Woodfords Cong., Portland. Address, 49 Falmouth St., Portland, Me.

**Hodgman, William A.,** teacher piano, organ, harmony and theory; b. Lewiston, Me., July 12, 1897; s. Benjamin A. and Mabel S. Hodgman; ed. Auburn, Me.; studied with Prof. Crafts, Testa and at Boston Conservatory; formerly organist United Baptist Church; mem. Red Men and Y. M. C. A.; composer, "O! Little House O' Dreams," "Sonata," "Prelude in C. Minor" and several teaching exercises and books; mem. B. P. O. E. Vo-

cation, theatre organist. Address, 5 Riverside Place, Lewiston, Me.

**Hollister, Leona Stevens,** composer of "Somewhere in Maine" and other songs. Address, care of Lamb's Club, New York City.

**Holt, G. Dana,** composer, bandsman; b. Dixfield, Me., March 2, 1874; s. George and Vienna (Yetten) Holt; m. Edith D. Bezanson, July 15, 1908; studied cornet under his father, George Holt, Enoch Perkins, Lewiston, E. M. Bagley and Henry C. Brown, Boston; many solo engagements in Boston and other cities; mem. Dixfield Band since its organization in 1890, Baldwin's Cadet Band, Boston, Lewiston Brigade Band, Colt's Armory Band; mem. Snow's Orchestra, No. Conway, N. H., Geo. Lowell Tracy's Orchestra, Callahan's Music Hall Orch., Payne's Orch. of Lewiston, Sedgwick's Orch., Hartford, Conn., Cobb & Hemingway's Orch., Asheville, N. C., Swift's Orch., Bretton Woods, N. H., J. Howard Richardson's Orch., Boston, Mass., Lucius Hosmer's Orch., Colonial Theatre, Boston, Wm. Capron's Park Theatre Orch., Boston; teacher of cornet and brass instruments at Maine Conservatory of Music; mem. Board of Trade. Vocation, printer and marble worker. Res., 19 Weld St., Dixfield, Me.

**Holt, Thomas Paine,** bandsman (trombone, wind instruments, cello, bass, viola); b. Dixfield, Me., Dec. 7, 1875; s. George and Vienna (Yetten) Holt; m. Mary S. Stowell, Oct. 11, 1910; studied with his father, George Holt, and brother, G. Dana Holt; mem. Chase's Orchestra, Dixfield, Me., J. Albert Snow's Orch., No. Conway, N. H., Wiley P. Swift's Orch., Richmond, Va., 1 yr., Frank Sedgwick's Orch., Hartford, Conn., 5 seasons; mem. Nat. Soldiers Home Band, Togus, Me., 2 seasons, W. E. Chandler's Band and Orch., Portland, season 1894, Colt's Armory Band, Pope's Band and Hatch's Band of Hartford, Conn.; Sec. Dixfield Band and mem. Dixfield Orch., formerly piano tuner for music house of Sedgwick & Casey, Hartford; director, instructor and one of the chief promoters of the Dixfield School Band and Orchestra, organized Sept. 18, 1925. Vocation, marble and granite works. Address, 19 Weld St., Dixfield, Me.

**Homer, Florence,** school music supervisor. Address, Sangerville, Me.

**Hood, Walter J., m.t.** Address, 14 West St., Waterville, Me.

**Hopkins, Mary Frances,** vocalist (soprano), pianist; b. Ellsworth, Me., d. Albert M. and Sarah Padelford Hopkins; studied with Petersilia, Dr. Claus, Charles Dennee and voice with Clara Smart, John Hodgdon; organist, Unitarian Church; mem. Me. Music Festival Chorus, 26 yrs.; former mem. Ellsworth Women's Club and Orono Women's Club; Pres. Music Study Club; mem. Schumann Club, 19th Century Club. Address, 329 Union St., Bangor, Me.

**Hopkins, Mrs. M. L., m.t.** Address, Bucksport, Me.

**Horan, Mrs. Robert V.** (Marion Priestly), vocalist (alto), cellist; studied with Carl Webster and Joseph Adamowski of Boston; first cellist with the Verdi and Wellerman Orchestral Soc. of Boston; formerly mem. Oxford Trio; mem. Marston Club, Portland Rossini Club, Philharmonic Trio; formerly mem. Beethoven Trio. Address, 7 Codman St., Portland, Me.

**Horgan, Marie,** vocal teacher (contralto), soloist; b. Portland, Me.; d. John L. and Ann M. Clarke Morrison; m. Frank A. Horgan, Nov. 10, 1893; studied with William H. Dennett; former mem. Congress Square Church Choir, Portland. Address, 3646 Seneca Ave., Los Angeles, Cal.

**Horne, Mrs. Fannie Hight** (Holmes), organist; b. So. Paris, Me., April 8, 1854; d. E. Austin and Martha Hight Holmes; m. Hermon Lester Horne, Oct. 18, 1876; organist, Norway Cong. Church for over 50 yrs. Address, Norway, Me.

**Horne, George Wallace,** vocal teacher, soloist (tenor), school music supervisor, Lewiston; b. Norway, Me., May 26, 1861; s. John L. and Hannah Key Wallace Horne; m. Ellen M. Fitz, July 2, 1881; ed. New York City; studied with W. H. Stockbridge, W. H. Dennett and Hattie Clapper Morris, New York; mem. choir in the United Baptist Church, Lewiston, Cong. Sq. Univ., Portland, 3 yrs., High St. Cong., Portland, 3 yrs., Pine St. Cong., Lewiston, 20 yrs., mem. Aeolian Quartette, Lewiston, several years; first mem. to join Lewiston Festival Chorus and first rehearsal of Festival Chorus held in his studio; 32nd degree Mason, K. T. and Shrine; mem. Vesper Quartette, Temple

Quartette, and Parker Glee Club. Vocation, music supervisor, public schools, since 1896. Summer home, Norway, Me. Res., Lewiston, Me.

**Houghton, John Cecil,** concert soloist (baritone); b. London, England, Feb. 6, 1904; s. John Chadwick and Annie Houghton; studied with Sergi Klibonsky, N. Y.; mem. choir Church of England. Vocation, florist. Address, 37 Court St., Houlton, Me.

**Houlihan, Annie L.,** organist. Address, 697 Stevens Ave., Portland, Me.

**Houston, Mrs. Ruth,** m.t. Address, Norway, Me.

**Hovey, Alice C.,** vocalist, pianist; b. South Thomaston, Me.; d. William T. and Eliza (Black) Hovey; ed. Rockland High School and Rockland Commercial College; studied with Mrs. Lillian S. Copping and Mrs. B. A. Bass; mem. Methodist Episcopal Church Choir and Wight Philharmonic Society; Treas. Woman's Educational Club. Vocation, stenographer and bookkeeper. Address, 14 State St., Rockland, Me.

**Howard, Eleanor,** school music supervisor. Address, Rockland, Me.

**Howard, Ralph Ellsworth,** drummer; b. Mechanic Falls, Me., Feb. 8, 1893; s. Benjamin R. and Mary F. Howard; m. J. Benita Swift, April 17, 1922; ed. Auburn, Me.; studied with I. J. Martin; mem. Brigade Band, Lewiston, Masons (Shrine) and Odd Fellows. Address, 144½ Spring St., Auburn, Me.

**Howarth, Elsie G.,** m.t. Address, 4 Emery St., Sanford, Me.

**Howe, Etta M.,** m.t. Address, Hanover, Me.

**Howe, George W.,** school music supervisor. Address, 178 College St., Lewiston, Me.

**Howe, Reginald M.,** teacher of violin. Address, 562 Congress St., Portland, Me.

**Howes, Grace Bramhall,** organist and teacher of piano and organ; b. Bangor, Me.; d. George P. and Abigail W. Bramhall; m. Edwin L. Howes, June 4, 1919; studied organ with G. W. Whiting and H. M. Dunham of Boston, J. W. Andrews, N. Y.; piano with Clara F. Joy and Mrs. J. B. Ayer; colleague Am. Guild of Organists and National Association of Organists; mem. Alumni Assn. of Am. Inst. Applied Music, N. Y. City; organist and director of music First Baptist Church, Bangor. Address, 189 Exchange St., Bangor, Me.

**Howes, Mrs. Grace M.,** m.t. Address, 107 State St., Brewer, Me.

**Howland, Harry M.,** vocalist (baritone); b. So. Penobscot, Me., Dec. 4, 1901; s. William H. and Annie Wescott Howland; studied with Allan R. Haycock; mem. Bach Choir and Essex St. Baptist Church Choir, Bangor, Me.; former mem. Bangor Festival Chorus. Address, 221 Centre St., Bangor, Me.

**Hubbard, Mrs. Jessie,** music teacher; Address, 57 Elm St., Waterville, Me.

**Hudson, Ethel Fredella,** violinist, pianist; b. Portland, Me.; d. Charles O. and Carrie Owen Hudson; m. Harry W. Hudson, Dec. 20, 1920; ed. Providence, R. I., Gorham Normal and Cambridge Training School; studied with David E. Fisher; mem. Business Women's Orchestra, Laura E. Ross and Helen Kelley's Orchestras; mem. Portland Teachers Asso. and B. & P. Women's Club. Vocation, public school teacher. Address, 27 Arlington St., Portland, Me.

**Hughes, Minnie Currie,** vocalist (soprano); b. Queensbury, N. B.; d. Rev. Calvin and Mary Currie; m. Horace W. Hughes; ed. Provincial Normal, and Fredericton, N. B.; studied with Mrs. J. Hollis Lindsay and others; mem. Baptist, Episcopal and Methodist Church Choirs at various times (soloist); mem. Houlton Music Club, Houlton Woman's Club (Past Pres. of each); chairman division of music, Maine Federation of Women's Clubs; chairman Aroostook Co. Fed. of Music Clubs; former mem. Cecilia Club, Augusta, 1921-22. Address, 113 Court St., Houlton, Me.

**Hull, Mrs. Charles F.** (L. Ferne Webber), vocalist (lyric soprano); b. Richmond, Me., Sept. 9, 1893; d. Quincy R. and Cora Elvira Andrews Webber; ed. Music Dept. Lancaster Jr. College of Lancaster, Mass., and American Institute of Normal Methods, Auburndale, Mass.; studied piano with Alvah Glover Salmon, Boston, and voice with Prof. Edward H. Dexter, N. Y.; org. M. E. Church; soloist Univ. Church, Livermore Falls, 1922, and M. E. Church, Richmond; teacher of piano; Supervisor of Music at Corinna, Newport and Plymouth Union; formerly at Richmond and Livermore Falls. Address, Livermore Falls, Me.

**Hulten, Rudolf,** musician; b. New Bedford, Mass., May 17, 1894; s. August

Carl Hulten; ed. M. A. H. S., Boston; teaching class in Houlton H. S. and Island Falls H. S.; also private pupils; Pres. St. Andrew Club, Houlton; mem. A. F. & A. M.; B. P. O. E. Office, Room 21, Houlton Trust Co. Bldg. Res., Houlton, Me.

**Hume, Mrs. Lena L.,** m.t. Address, 602a Congress St., Portland, Me.

**Humphrey, Homer C.,** concert organist, teacher, composer; b. Yarmouth, Me., Aug. 1, 1880; s. Augustus H. and Florence I. (Gurney) Humphrey; first studied with E. A. Blanchard of Portland, later graduate New Eng. Cons. of Music under Wallace Goodrich, Louis C. Elson, George W. Chadwick; later studied with Joseph Bonnet in Paris; organist of the Second Church in Boston; charter mem. Phi Mu Alpha-Sinfonia (Nat. Musical Fraternity); mem. executive board, N. E. Chapt. Am. Guild of Organists; identified with various Masonic bodies in Maine and Mass.; composer of "Nocturne" for orchestra; trio in one movement for violin, cello and piano, "Legende" for piano; several songs and organ pieces. Vocation, teacher of organ and theoretical branches, N. E. Conservatory of Music. Summer home, Yarmouth, Me. Address, N. E. Cons. of Music, Boston, Mass.

**Hunt, Ralph Waldo Emerson,** piano dealer; b. Portland, Me., Jan. 4, 1884; s. Enoch W. and Sarah Frances Neal Hunt; m. Agnes M. Snow, Sept. 3, 1907; ed. Westbrook Seminary, Tufts College; studied with Belle Connor, Mary Jordan, Virgil Clavier School (piano); for many years promoted all kinds of high class musical activities, particularly orchestral, instrumental and chamber music. Vocation, distributor of pianos. Address, 8 Woodbury St., So. Portland, Me.

**Hunter, Herbert C.,** teacher of violin and cornet; b. Clinton, Me., Dec. 18, 1867; s. Melvin and Lovinia Hunter; m. Nellie G. Maxim, June 9, 1888; studied cornet with R. B. Hall; mem. Hunter's Orchestra and Pittsfield Band; composer of "W. D. H. March" and "Hathorn Park March." Vocation, piano tuner. Address, 19 Hartland Ave., Pittsfield, Me.

**Hurd, Everett S.,** vocalist, concert artist; b. Liberty, Me., July 5, 1895; s. William Watson and Maud Ellen Hurd; ed. Maine Central Institute and Univ. of Maine; studied with Mario Carboni; mem. Bach Choir and choirs in churches of Pittsburg, Chicago and Bangor; leader Maine Glee Club, 2 yrs., mem. 4 yrs.; Pres. Dakins. Address, 25 Central St., Bangor, Me.

**Hurd, Herbert Archie Dearborn,** teacher of piano and organ; b. Fryeburg, Me., July 13, 1894; s. Herbert and Jennie Dearborn Hurd; m. Louise Adams, Aug. 14, 1924; ed. Fryeburg Academy; studied with Alfred Brinkler, E. E. Truette; organist First Congregational Church; dir. A. M. Abbott Chorale Society, Fryeburg; Coll. American Guild of Organists and National Association of Organists; composer of cantata, "The Story of the Cross," "Autumn," "Arabesque," "Benedictus," "Prayer." Vocation, teacher piano and organ Fryeburg Academy, and supervisor of music public schools. Address, Bradley St., Fryeburg, Me.

**Hussey, Flora Edna,** teacher of piano; b. Houlton, Me., Oct. 8, 1888; d. Bennett and Louise Shaw Haley; m. Harry B. Hussey, Nov. 2, 1910; studied with Mrs. J. E. Robinson, Houlton; former mem. choir and org. Court St. Baptist Church; former mem. Houlton Music Club and pianist for Houlton Grange. Vocation, saleswoman. Address, 11 Russell St., Portland, Me.

**Hutchins, Charles C.,** Pres. Brunswick Orchestral and Choral Society. Address, Brunswick, Me.

**Huxford, May,** m.t. Address, Brooks, Me.

**Hybert, Dorothy E.,** m.t. Address, 218 Park Ave., Portland, Me.

**Hybert, Emil,** violinist and concertmaster Portland Municipal Orchestra. Address, 104 Franklin St., Portland, Me.

**Ingalls, Arthur D.,** m.t. Address, Farmington, Me.

**Ingalls, Mrs. Arthur D.,** m.t. Address, Farmington, Me.

**Ingalls, Mrs. Willis E.,** Pres. Fremstad Club, Bridgton. Address, Bridgton, Me.

**Inman, Ernest Ira,** cornettist; b. Dover, Me., May 10, 1895; s. James Ira and Allie (Bartlett) Inman; m. Alice Childs, March 14, 1922; ed. Foxcroft Academy; studied music with J. H. Taylor; mem. Dover-Foxcroft Band (E flat circular horn and E flat bass). Vocation, spinning dept. American Woolen Mills. Address, Box 98, Dover-Foxcroft, Me.

**Irish, Lewis M.,** vocalist (tenor); b. Hartford, Me., May 27, 1879; s. Horace A. and Virginia Mason Irish; m. Julia A. Jones, June 6, 1906; studied with Otto De Scheda; mem. Universalist Church Choir and Mechanics Institute, Rumford; Asst. Treas. Rumford Falls Trust Co. Vocation, banker. Summer home, Worthley Pond, Peru, Me. Address, 29 Rumford Ave., Rumford, Me.

**Irish, Luther M.,** trombonist; b. Hartford, Me., May 27, 1879; s. Horace A. and Virginia Irish; m. Elizabeth H. Withington, Nov. 30, 1904; studied violin with Benjamin Cutter, N. E. Conservatory; trombone under Thomas P. Holt, Fred Harlow, O. Edward Wardwell; mem. Merriman's Band, So. Portland, 1898; Togus Band, 1899; Payne's Band Lewiston, 1900; Maine Music Festival Orchestra, 1900-1-3; Treas. Irish Bros. Co. and the Ellingwood Novelty Co.; Vice Pres. C. Withington & Sons, Buckfield. Vocation, manufacturer. Address, Buckfield, Me.

**Jackson, Andrew,** vocalist (baritone); b. Portland, Me., Feb. 11, 1880; s. Charles and Sarah (Young) Jackson; m. Alice B. Dow, Nov. 7, 1905; mem. Central Square Baptist Church Choir, 15 yrs.; formerly with First Baptist Church Choir, 2 yrs., and Free St. Baptist, 1 yr.; mem. Portland Men's Singing Club, Lions Club, Willowdale Golf Club; Masons; Deering Lodge; Woodfords Club. Vocation, contractor. Res., 45 Montrose Ave.; o., 22 Monument Sq., Portland, Me.

**Jackson, Mrs. A. P.,** m.t. Address, Millinocket, Me.

**Jackson, Joseph J.,** Treas. Lewiston-Auburn Festival Chorus. Address, 577 Main St., Lewiston, Me.

**Jackson, Julia Heath,** teacher of piano; b. Bath, Me., 1857; d. John S. and Harriett Newell Jackson; ed. Bath and Portland, Me.; studied with George W. Marston, I. V. Flagler and R. Alice Rich; former mem. of the Rossini Club, Portland; organist 19 yrs., Elm St. Baptist Church; 10 yrs., Grace Episcopal; 10 yrs., Wesley Methodist. Address, 800 High St., Bath, Me.

**Jackson, Louise F.,** pianist, accompanist, music teacher; b. Chelsea, Mass., 1873; d. William H. and Mary H. Atkinson; m. Anson P. Jackson, May 17, 1901; studied with Ephraim Cutter, Boston; formerly org. at Congregational and Unitarian Churches, Chelsea, Mass.; org. Cong. Church, Millinocket, Me., since 1920; former mem. Handel and Haydn Society, Boston, Mass.; Pres. Philharmonic Club, Millinocket, Me., 1922-1923. Address, 91 Highland Ave., Millinocket, Me.

**Jameson, Rose Wedgwood,** organist, music teacher; d. Dr. and Mrs. John T. Wedgwood; m. Harry Preston Jameson; studied piano and harmony with George W. Marston, piano with Carl Baermann and Edward MacDowell; organist Cong. Church; taught music in public schools for more than 35 yrs.; Pres. Harmonic Club, Cornish. Address, Cornish, Me.

**Jarrett, Florence E.,** m.t. Address, 136 Pleasant Ave., Portland, Me.

**Jefferson, Mrs. Annie,** m.t. Address, Turner, Me.

**Jenkins, Alene Berrie,** vocalist (mezzo contralto), music teacher; b. Fredericton, N. B., May 19, 1900; d. Perley S. and Dora A. Berrie; m. William H. Jenkins, Sept. 12, 1922; studied piano with Mrs. Susie Thomas and Mrs. Helen Buck, Houlton; voice with Mrs. J. H. Lindsay, Houlton; Minnie Hayden, Boston; Theodore Schroeder and A. B. Merrill, Boston; soloist, United Military St. Baptist Church; org. and dir. of a junior choir of 30 voices; mem. Houlton Music Club, 7 yrs.; formerly org. at Park Ave. Methodist Church, Somerville. Vocation, vocal teacher and director. Address, Maple St., Houlton, Me.

**Jenkins, Augusta Marie,** organist; b. Brewer, Me., June 22, 1892; d. Francis A. and Florence A. Brown; m. R. P. Jenkins, Aug. 5, 1914; studied with Grace M. Howes; org. First Univ. Church, Bangor; mem. 1913 Club, Brewer and Schumann Club, Bangor (Pres. 3 yrs.). Address, 30 Washington St., Brewer, Me.

**Jenney, Dorothy Perkins,** teacher of piano; b. Brockton, Mass., Sept. 22, 1900; d. Edward Lyman and Cordelia Tobey Perkins; m. Lewis William Jenney, Nov. 7, 1925; grad. N. E. Conservatory of Music; studied with Mary Brooks Sylvester and Stuart Mason; f. m. Cons. Club; former supervisor of public school music at Houlton, Me.; mem. Houlton Music Club. Address, 32 North St., Houlton, Me.

**Jensen, Martin L.,** clarinettist; mem. Deane's Orchestral Club. Address, 70 Irving St., Portland, Me.

**Jewell, Mrs. H. L.,** music teacher; Pres. Festival Chorus. Address, 53 Charles St., Bangor, Me.

**Jewett, Mrs. Helen Nason,** music teacher; b. Kenduskeag, Me., April 17, 1893; d. William E. and Nellie L. Nason; m. Arno B. Jewett, Aug. 2, 1922; studied with Mildred Stone, Boston; mem. choir Baptist Church. Address, 397 Ohio St., Bangor, Me.

**Johnson, Carl,** vocalist; mem. Portland Men's Singing Club. Address, Portland, Me.

**Johnson, C. C.,** cornettist, music teacher. Address, 129 Lisbon St., Lewiston, Me.

**Johnson, Mrs. Harold D.,** pianist; mem. MacDowell Club; Cor. Sec. Portland Rossini Club. Address, 15 Arlington St., Portland, Me.

**Johnson, Harry T.,** organist; mem. Kotzschmar Club. Address, 84 Pine St., Portland, Me.

**Johnson, Isa W.,** m.t. Address, Carmel, Me.

**Johnson, Mrs. Josiah H.** (Florence L.), vocalist (contralto soloist); mem. Women's Choral Society; Rec. Sec. Portland Rossini Club. Address, 59 Ocean Ave., Portland, Me.

**Johnson, Mrs. Margaret Wilson,** violinist; mem. Portland Trio and Philharmonic Trio. Address, Portland, Me.

**Johnson, Marguerite Allen,** vocalist (soprano), pianist, and teacher; b. Acton, Me.; d. Dr. George A. Allen and Linnie Allen Bird; m. Ralph Henry Johnson, April 27, 1915; ed. Portland-Deering High Schools; studied piano with Clara Smith Dow, Dora Young, Anne Neily and Maine Conservatory of Music; voice with Rupert Neily, Jennie King Bragdon, Lewellyn B. Cain, Madeline Files Bird; mem. Women's Choral Society, Portland Festival Chorus, Rossini Club Chorus, Charles Griffes' Club, Williston Choir and Pilgrim Choir. Address, 62 Main St., So. Paris, Me.

**Johnson, Mrs. Merle H.,** violinist; mem. Portland Rossini Club. Address, 72 Lawn Ave., Portland, Me.

**Johnson, Ralph H.,** bass; formerly mem. Portland Festival Chorus. Address, 62 Main St., So. Paris, Me.

**Johnson, Mrs. Rupert G.** (Doris Mae Thomas), concert and church soloist (soprano); d. Alfred Henry Thomas; m. Dec., 1925. Address, Standish, Me.

**Johnson, Mrs. Sumner E.,** org. Veazie Cong. Church. Address, Bangor, Me.

**Johnson, Mrs. Theodore H.,** honorary mem. Portland Rossini Club. Address, 43 West St., Portland, Me.

**Johnson, Thomas,** piccolo; mem. Portland Flutist's Society and Portland Municipal Orchestra. Address, 36 Lawn Ave., Portland, Me.

**Johnston, Harry F.,** cornettist, teacher; b. So. Brewer, Me.; s. Walter C. and Aseneith Johnston; m. Helen McConnell, Jan. 15, 1919; studied with Prof. F. Davis, Boston, and John Bridge; mem. Bangor Band, E flat bass; mem. American Legion, Knights of Pythias; former mem. National Guard Band and U. S. Band (18 months over seas). Address, 2 Crosby St., Orono, Me.

**Johnston, Ursula,** vocalist; mem. Portland Rossini Club. Address, 279 Stevens Ave., Portland, Me.

**Jones, Charles F.,** cellist; mem. Deane's Orchestral Club; formerly mem. Portland Chamber Music Trio and Beethoven Trio. Vocation, piano tuner. Address, 1 Walker St., Portland, Me.

**Jones, Charlotte,** organist. Address, Rockland, Me.

**Jones, Embert L.,** teacher piano and cello; b. Ashland, Mass., Oct. 22, 1857; s. George W. and Clarissa Jennings Jones; m. Alice F. Richards, Sept. 12, 1896; ed. Boston Conservatory; studied with Carl Suck and Miss E. Stone; mem. Colonial Orchestra, Boston, and Vibro Club, Gorham; dir. Gorham Men's Singing Club and Colonial Orchestra; Vice Pres., Gorham Board of Trade; composer, "America the Glorious," "A Letter from Home," "Maine," "Hearts and Drums," "Little Lady Rose," "Dinah," "Had I But Known," etc. Vocation, artist. Address, 37 School St., Gorham, Me.

**Jones, Ernest L.,** vocalist (baritone); b. Portland, Me., July 19, 1885; s. Sarah J. Jones; ed. Kent's Hill Sem.; studied with Dr. Morse; mem. Clark Memorial Church Choir; mem. Festival Chorus. Address, 13 Leonard St., Portland, Me.

**Jones, Gladys St. Clair** (see Gladys St. Clair Morgan).

**Jones, Isabelle,** vocalist. Address, 178 Spring St., Portland, Me.

**Jones, Mrs. L. B.** (Vena Smith Jones), organist, teacher of piano; b. Millville, N. B., Oct. 7, 1899; d. Henry F. and Alice M. Smith; m. L. B. Jones, Feb.

2, 1921; studied with Mrs. J. E. Robinson, Prof. Hollis J. Lindsay; formerly org. at Free Baptist, Court St. Baptist; org. Methodist Church; former mem. Houlton Music Club; mem. Nordica Club, Philomathian Club. Address, 7 High St., Fort Fairfield, Me.

**Jones, Lloyd,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Jones, Mrs. L. Roland,** honorary member Philharmonic Club, Auburn-Lewiston. Address, Lewiston, Me.

**Jones, Mollie,** clarinettist; mem. Portland Municipal Orchestra. Address, 25 Richardson St., Portland, Me.

**Jones, Sybil,** vocalist. Address, Rockland, Me.

**Jones, Mrs. William H.,** pianist. Address, 178 Spring St., Portland, Me.

**Jordan, Alice M. Bean,** vocalist; b. Bethel, Me., Dec. 8, 1873; d. Nathan and Rosilla Farwell Bean; m. Harry Ernest Jordan, Aug. 5, 1900; ed. Gould Academy; mem. Maine Music Festival, 1901-4; mem. Sunset Rebekah Lodge, Bethel, Brown Woman's Relief Corps; Past Pres. Dept. of Maine Woman's Relief Corps. Res., Vernon St., Bethel, Me. Mail address, P. O. Box 138, Bethel, Me.

**Jordan, Charles Linwood Forrest,** drummer; b. Nottingham, N. H., May 5, 1860; s. Charles Andrew and Emeline Chamberlin Berry Jordan; m. Hattie Amanda Cheney, Oct. 29, 1884; ed. public schools, Maine and N. H.; studied with Prof. Record, Auburn; mem. Maine Centennial Drum Corps; Manager and Treas. Keystone Wheel & Rim Mfg. Co., Beverly, N. J. Address, 20 Melbourne St., Portland, Me.

**Jordan, Ervette,** mem. Women's Choral Society. Address, 59 Oakdale St., Portland, Me.

**Jordan, Harold,** vocalist; mem. Portland Men's Singing Club. Address, Portland, Me.

**Joslin, James Metcalf,** vocalist (tenor); b. Winchester, Mass., July 11, 1905; s. Ralph Edgar and Fannie Davis Joslin; ed. Lawrence Academy, Groton, Mass.; mem. Epiphany Church of Winchester, Mass., Bowdoin College Choir; mem. Bowdoin College Glee Club; student. DKE House, Brunswick, Me.

**Joy, Clarence,** org. Foss St. M. E. Church. Address, Biddeford, Me.

**Judelshon, Leah,** m.t. Address, 9 Willis St., Portland, Me.

**Judkins, Florence,** Librarian Lewiston-Auburn Festival Chorus. Address, Lewiston, Me.

**Kahill, Mrs. Joseph B.** (Loretto Vincent Moran), teacher of piano; b. Portland, Me., April 5, 1891; d. James Charles and Anna Murphy Moran; m. Joseph B. Kahill, artist, April 16, 1912; ed. public schools of Portland; studied with James A. Bain and Carlo Buonamici; piano soloist and accompanist; mem. Marston Club (formerly Secretary); priv. mem. Portland Rossini Club; mem. MacDowell Club. Address, 2 Crescent St., Portland, Me.

**Kalloch, Augusta,** Secretary Clef Club, Presque Isle. Address, Presque Isle, Me.

**Kane, Anastasia,** m.t. Address, 158 Parkview Ave., Bangor, Me.

**Kaplan, Tillie,** pianist; mem. Portland Rossini Club. Address, 1 Cumberland Ave., Portland, Me.

**Kavanagh, Albert L.,** Pres. Lewiston and Auburn Oratorio Chorus. Address, 36 Lisbon St., Lewiston, Me.

**Keating, Agnes,** pianist; priv. mem. Portland Rossini Club. Address, Eastland Hotel, Portland, Me.

**Keenan, Katherine Ricker,** vocalist (contralto); b. Falmouth, Me.; d. Wentworth P. and Dorcas Merrill Ricker; m. Matthew Thomas Keenan, April 10, 1920; ed. Westbrook Seminary; studied with Charles R. Adams, Mme. Long, William Whitney, Elizabeth Reed, Max Heinrich and Olivieri, Boston, William H. Dennett, Portland, Vannucini, Randegger, Europe; mem. State St. Church Choir, Portland; formerly mem. of the choirs of the Williston and Second Parish Churches, Portland, Central Cong., Boston, for many years; has appeared as soloist with Handel and Haydn Society, Cecilia Society, Boston, and Maine Music Festival and Oratorio Societies in New England and Canada; was one of two singers who received diplomas of honor at World's Fair, Chicago, in 1893; mem. Rossini Club, Portland, Professional Women's Club, Boston; former mem. Choral Art, Cecilia Society, McDowell, Thursday Morning Musicales and Music Lovers Clubs, Boston; chairman, Music Committee Professional Women's Club, Boston. Address, R. F. D. No. 5, Woodfords, Me.

**Keene, Abdon Wilder,** teacher, conductor; b. Appleton, Me.; s. Galen and Stativa (Sprague) Keene; ed. N. E. Conserva-

MAY KORB, LYRIC COLORATURA SOPRANO. PHOTO BY APEDA, NEW YORK.

tory, Boston, class of 1880, and at Boston University College of Music, class of 1883 (diplomas in singing, harmony, theory, counterpoint, art of conducting, history, aesthetics, composition, with voice as leading study); studied with John O'Neill, Stephen A. Emery, William F. Apthorp, Carl Zerrahn; mem. of Faculty of N. E. Conservatory 12 yrs., and later taught voice, harmony, counterpoint, etc., privately in Boston; conductor Keene, N. H., Choral Union, Boston Mendelssohn Club, etc.; organized the Bromfield Choir and conducted same 11 yrs.; mem. board of Trustees N. E. Conservatory 5 yrs. Address, Camden, Me.

**Keene, Frances M.,** m.t. Address, 39 Fourth St., Bangor, Me.

**Kelley, Mrs. Helen S.,** teacher of violin; b. Wiscasset, Me.; d. Charles B. and Luetta Southard Seekins; m. Capt. William Kelley, 1911; studied piano with Prof. Kimball; violin with David Fisher, Keller Studio, Boston, and with Harriet Schreyer; concertmaster Portland Orchestral Society, 3 yrs.; mem. Rossini Ensemble. Vocation, professional violinist. Address, 54 Clifton St., Portland, Me.

**Kelly, Marion Adelia,** pianist; music teacher; b. Westbrook, Me., July 27, 1906; d. James M. and Jennie L. Kelly; ed. Westbrook Seminary; studied with Howard W. Clark and Arthur Roundy; mem. Warren Cong. Church Choir, Schubert Quartette; Rossini Club, Chopin Club of Westbrook, and Marston Club, Portland. Address, 57 Morton St., Cumberland Mills, Me.

**Kemball, Harold V.,** form. mem. Kotzschmar Club. Vocation, music dealer. Address, 169 Brentwood St., Portland, Me.

**Kendall, Arthur Franklin,** musical director, teacher of piano; b. Auburn, Me., Aug. 31, 1894; s. Thomas F. and Minnie K. Kendall; ed. Rumford High School; m. Marion F. Woodbury, May 15, 1923; formerly employed Tainter's Music Store; musician U. S. Soldiers' Home Band, Washington, D. C.; leader Empire Theatre Orchestra, Portland; studied in Coblenz, Germany; musical director, Strand Symphony Orchestra and Portland Orchestral Society. Res., 13 Gray St.; o., 565 Congress St., Portland, Me.

**Kendall, J. A.,** music teacher, violinist. Address, Skowhegan, Me.

**Kennedy, Annie S.,** teacher of piano; b. Jefferson, Me., June 25, 1877; d. Samuel H. and Clara B. Kennedy; ed. at Jefferson, Me.; studied with Hannah Bond, Annie Sanborn, Mrs. Bennett and Latham True; org., Methodist Episcopal Church, Brunswick. Address, 11 McLellan St., Brunswick, Me.

**Kennedy, Frederic,** concert singer, vocalist (tenor); b. Portland, Me., July 29, 1879; s. William H. and Ella Perry Kennedy; m. Marion Jewell, June 12, 1905; ed. Portland, Me.; studied with L. B. Cain, Portland, Stephen Townsend, Boston, John D. Meehan and Oscar Saenger, N. Y.; soloist 2 yrs. Maine Music Festival; twice toured the U. S. singing in all but four states of the Union; mem. State St. Church Choir, Portland, and Henry H. Rogers Memorial Church Choir, Fairhaven, Mass.; former mem. Choral Art Society, Festival Chorus, Kotzschmar Club and Portland Men's Singing Club. Address, Box 33, Wellesley, Mass.

**Kennedy, Herbert S.,** vocalist (tenor); mem. Portland Men's Singing Club. Address, 469 Summer St., So. Portland, Me.

**Kennedy, Jane,** viola; mem. Portland Municipal Orchestra. Address, Eastland Hotel, Portland, Me.

**Kenney, Mrs. Clara A.,** teacher of piano; b. Portland, Me., Nov. 26, 1865; d. William P. and Sarah Lucy Evans; m. William A. Kenney, July 17, 1884; ed. South Portland, Me.; studied with Hattie Fickett. Address, 32 Forest Ave., So. Portland, Me.

**Kenworthy, Mrs. W. H.,** vocalist (contralto); mem. South Parish Cong. Church Choir. Address, Augusta, Me.

**Kerr, Lena,** organist, vocalist (soprano); b. Oakland, Me., Oct. 26, 1892; d. Davis A. and Susie E. Kerr; ed. Oakland High School; studied piano with Nora Bartlett Greeley and Mrs. H. L. Hunton of Oakland, Fred L. Hill, Portland, Christine Daggett, Waterville; pipe organ with Cecil Daggett, Waterville; mem. Waterville Festival Chorus. Vocation, school teacher. Address, Oakland, Me.

**Kidney, Mrs. Fred.,** m.t. Address, Caribou, Me.

**Kilbourn, Mrs. Scott Lesley** (Pearl Frances Cook), teacher of piano, accompanist; b. Norway, Me., Oct. 21, 1891; d. Almon L. and Geneva A. Cook; m. Scott Lesley Kilbourn; ed. Virgil Clavier School, Portland; studied with Prof. Frank L. Rankin. Address, 60 Pleasant St., Norway, Me.

**Kimball, Alice A.,** vocal teacher. Address, Presque Isle, Me.

**Kimball, Kathleen,** m.t. Address, Fort Fairfield, Me.

**Kirkpatrick, Herbert Earl,** instructor, bandmaster; b. So. Thomaston, Me., April 26, 1889; s. Adam C. and Minnie Burns Kirkpatrick; m. Adella Townsend Gilmore, June 4, 1923; ed. public schools and business college, Rockland, Me.; became mem. 56th P. Inf. Band, 1917; army rating, 1st class musician, band sergeant and later sgt. bugler; saw service in France and in the Army of Occupation, Germany; played trumpet in City Opera House, Waterville, 1919-25; opened a studio in Rockland, Me., in 1926, teaching trumpet, cornet and saxophone; instructor Rockland Boys' Band; conductor Rockland City Band; owner and manager Kirk's Orchestra; mem. Am. Legion, Williams Brasier Post, No. 37, A. F. of M., 735, Waterville, Me.; orchestra and band arranger. Vocation, musician. Res., 58 Main St., Thomaston, Me. Studio, 280 Main St., Rockland, Me.

MAY KORB, AS GRETEL IN HUMPERDINCK'S OPERA "HANSEL AND GRETEL." PHOTO BY KENNEDY, PORTLAND.

**Kittredge, Joseph,** leader Smith's Vinalhaven Band. Address, Vinalhaven, Me.

**Knapp, Frank,** trumpet; mem. Portland Municipal Orchestra. Address, 547a Congress St., Portland, Me.

**Knight, Dorothy,** school music supervisor. Address, So. Berwick, Me.

**Knight, Florence** (see Florence Knight Palmer).

**Knight, Leland W.,** mem. Warren Male Quartette. Address, Westbrook, Me.

**Knight, Phyllis,** viola; mem. Portland Municipal Orchestra. Address, 92 Pitt St., Portland, Me.

**Knight, Ralph E.,** bass viol.; mem. Portland Orchestral Society, Deane's Orchestral Society, Portland Municipal Orchestra. Res., Yarmouthville, Me. Office, 534 Congress St., Portland, Me.

**Knowles, Edna,** m.t. Address, Fort Fairfield, Me.

**Knowles, Ethel May,** vocalist (soprano), organist, school music supervisor; b. Shirley, Me.; d. James M. and Abbie A. Knowles; ed. Foxcroft Academy; studied piano with Nettie M. Blethen, Dover-Foxcroft, Prof. Kimball, Portland,

and Arthur J. Bassett, Worcester, Mass.; pipe organ with Henry Dunham and at N. E. Conservatory; voice with Mrs. B. Dinsmore, Dover-Foxcroft, Sarah Peaks, Bangor, Madame Antonia Sawyer, N. Y., and M. Bell Moore, Boston, Mass.; public school music with Samuel Cole, N. E. Conservatory, and American Institute Normal Methods, Boston, Mass. Address, Dover-Foxcroft, Me.

**Knowles, Mrs. Eva M.,** m.t. Address, 41 Veranda St., Portland, Me.

**Korb, May,** concert artist (lyric coloratura soprano); b. Newark, N. J.; d. Benjamin J and Alma E. Korb; m. Charles Raymond Cronham, May 28, 1925; ed. public and private schools and language tutors; studied with Marcella Sembrich (voice) and piano with Frederic Baumann; formerly solo soprano at So. Park Pres. Church, Newark; mem. Portland Rossini Club; guest artist with San Carlo Opera Co., 1925-26; Hansel and Gretel Opera Co., 1926-27. Address, Portland, Me.

**Korda, Anna Miller,** teacher of piano, cellist; b. Portland, Me., March 14, 1899; d. Andrew and Amelia Thorsager Miller; m. Joseph Korda, July 15, 1918; ed. Portland, Me.; studied with Dr. Latham True, Sonya Michel, Leo Schulz; mem. Rossini Club, Eastern Star, Marston Club, MacDowell Club; cellist in Portland Trio. Res., 194 Massachusetts Ave., Portland, Me.

**Korda, Joseph,** bandmaster, cellist; b. Poland, Europe, Aug. 28, 1888; s. Frank and Mary Korda; m. Anna Miller, July 15, 1918; ed. St. Stanislaus School, Buffalo, N. Y.; studied with Leo Schulz, Dr. Latham True, Albert Stoessel, Francis Casadesus, and Pillois; Mason; composer, Polish Dance, Cradle Song and Romance; former mem. Kotzschmar Club, Beethoven Trio; former Lieutenant, Bandmaster, U. S. Army. Music instructor at N. Y. M. A., bandmaster Nat. Soldiers' Home, Togus, Me. Res., 194 Massachusetts Ave., Portland; mail address, Togus, Me.

**Koster, Ruth,** soprano soloist. Address, Rockland, Me.

**Kotzschmar, Mary Ann,** teacher of piano; b. Sacramento, Cal., Dec. 16, 1853; d. Midian and Mary Ann Griffin Torrey; m. Hermann Kotzschmar, Dec. 16, 1872; ed. The Misses Prince's Home Institute, Portland, Me.; studied with Hermann Kotzschmar and Mr. and Mrs. A. K. Virgil; mem. Rossini Club and Haydn Asso., Portland, Me.; author, "Half Hour Lessons in Music" and a number of short stories for Ladies' Home Journal. Address, 88 Pintard Ave., New Rochelle, N. Y.

**Kriger, Elizabeth,** concert artist (lyric soprano) and music teacher; b. Portland, Me.; d. Joseph Henry and Ida Davis Kriger; ed. Sterns Conservatory of Music, Berlin; studied with Josephine McFaul, Henrietta Rice, David Bispham, William Thorner, Prof. Hettisch, Prof. Bachner, Frau Mattha Kierda, Berlin; mem. Musical Optimiste Club; formerly mem. Rossini Club. Address, 149 West 57th St., New York City. Res., 170 Cumberland Ave., Portland, Me.

**Kriger, Gertrude Seiger,** vocalist; b. New York City, Jan. 2, 1902; d. Samuel and Mamie Seiger; m. Lewis H. Kriger, June 16, 1925; studied with Henrietta D. Rice, Portland, Frederick E. Bristol, N. Y. Address, 42 Noyes St., Portland, Me.

**Kyes, Aroline Treat,** vocalist (soprano); librarian, Portland Festival Chorus. Address, 185 Clark St., Portland, Me.

**Ladd, Bernard Everett,** instrumentalist (French horn); b. Island Pond, Vt., Feb. 22, 1891; s. H. J. and May Ladd; studied with F. J. Rigby; mem. 103rd Infantry Band and Rumford Symphony Orchestra. Vocation, piano tuner. Address, 122 Penobscot St., Rumford, Me.

**Lafond, Dr. L. Raoul,** Pres. L'Orpheon, Lewiston. Address, Lisbon St., Lewiston, Me.

**Lahar, Edward,** mem. Temple Quartette. Address, Kennebunk, Me.

**Laird, Alice Curtis,** vocalist, soloist (soprano); b. Portland, Me., Nov. 22, 1882; d. Gustavus H. and Flora Stinson Curtis; m. George E. Laird, Dec. 18, 1912; studied with L. B. Cain, Stephen Townsend and Rupert Neily; mem. Portland Rossini Club; mem. Congress Sq. Univ. Church Choir. Summer home, Lake Grove, Auburn, Me. Address, 24 Morning St., Portland, Me.

**Laite, H. Whitefield,** baritone soloist; b. Portland, Me.; studied with Frank Le Farge, N. Y., made debut in Chicago Opera Co. as Silvio in Pagliacci, 1919; formerly soloist, Church of St. John the Baptist, N. Y.; soloist with Gilman's Band. Address, Portland, Me.

**Lamb, Albert E.,** vocalist (tenor); mem. choir So. Parish Cong. Church. Address, Augusta, Me.

**Lamb, Avis,** vocalist (soprano); mem. MacDowell Club, Portland Polyphonic Society, Portland Rossini Club. Address, 298 Pine St., So. Portland, Me.

**Lamb, Frank M.,** vocalist, soloist (tenor); b. Poland, Me., Jan. 30, 1858; s. Alonzo P. and Lucinda Hackett Lamb; m. Mary A. Bonney, Nov. 29, 1882; studied with W. J. Winch and Charles R. Adams, Boston; mem. choir old Hampshire St. Church, High St. M. E. and High St. Cong., Auburn; composer, "The Bird with a Broken Wing," "In the Crimson Blush of Morning," "A Dying Christian," "Weary Not," etc.; has been song leader and soloist in more than 100 evangelistic campaigns in 14 states and 2 maritime provinces; mem. Mendelssohn Club in the early eighties. Clergyman since April, 1888. Address, Mechanic Falls, Me.

**Lamb, Mabel Frances,** organist and teacher of piano; b. Rockland, Me., Jan. 14, 1880; d. Franklin D. and Adeline P. Lamb; ed. Rockland Commercial College and graduate Rockland High School; studied with Alice Black, Margaret Stahl, Mrs. Carrie Burpee Shaw, Mrs. Effa Ellis Perfield, N. Y.; org. Episcopal Church, Rockland, 3 yrs., Methodist Church, Thomaston, 2 yrs.; sub. org. Universalist Church, Rockland; mem. Chapin Class, Universalist Church; Sec. Shakespeare Society, 4 yrs.; Sec. Rubinstein Club, 3 yrs.; former mem. Wight Philharmonic Society, 15 yrs. Address, 100 Limerock St., Rockland, Me.

**Lamb, Myron U.,** instrumentalist (piano and bassoon); b. Portland, Me., May 29, 1900; s. Freeman K. and Gertrude V. Lamb; ed. Portland, Me., and Brown University; studied piano with Gertrude Buxton, Howard Clark, and bassoon with A. Laus of the Boston Symphony Orch.; studied landscape architecture at Harvard 2 yrs. after teaching at Brown Univ. 1 yr.; at present studying piano with Mrs. Frances L. Grover, Boston, and theory with Nicolas Slonimsky, Boston; mem. Brown Univ. Orch. and Kappa Sigma Fraternity. Address, 118 Brentwood St., Portland, Me.

**Lambert, Edward,** trombonist; b. Augusta, Me., Aug. 17, 1898; s. Thomas and Josephine Bougie Lambert; m. Madaline Laflamme, May 14, 1923; ed. Augusta, Me.; studied with Ernest R. Hill; mem. Military and Cadet Band, Augusta, and Augusta Symphony Orchestra; mem. the Artisans. Vocation, painter. Address, 74 Northern Ave., Augusta, Me.

**Laming, Henry G.,** vocalist, baritone soloist; mem. Portland Festival Chorus. Address, 14 Cherry St., Portland, Me.

**Lamont, Fred C.,** vocalist; 2nd tenor Acacia Quartette, Portland, Me. Address, Portland, Maine.

**Landry, Achille C.,** teacher of violin; b. Biddeford, Me.; s. Joseph and Melina Gendron Landry; studied with Jacques Hoffman, Boston. Address, 18 Graham St., Biddeford, Me.

**Landry, Arthur B.,** vocalist (bass); b. Westbrook, Me., July 9, 1891; s. Peter Benjamin and Clara Landry; ed. Westbrook, Me.; studied with D. McCarthy, Lewiston, Me.; Sec. Orpheon Musical Society; musical dir. Musical Literary Club; Sec. Cercle Canadian Club; mem. Artisans Fraternal Society and Alliance Francaise of N. Y.; soloist in "Fra Diavolo," "H. M. S. Pinafore," "Faust," "Olivette," "Mascot," "La Fille de Madame Angot," "Rigoletto," and "Romeo and Juliet" in Lewiston, Me. Address, 248 Park St., Lewiston, Me.

**Landry, Mrs. G. E.,** m.t.; mem. Festival Chorus, 20 yrs. Address, Old Town, Me.

**Lane, Albert A.,** organist; studied with Grace B. Howes; org. 2nd Baptist Church, Bangor; theatre pianist Old Town. Address, Bangor, Me.

**Lane, Alice Frye,** teacher piano and organ; b. Rockland, Me.; d. George A. and Adel Spear Frye; m. Oscar C. Lane; ed. Vinalhaven, Me.; studied with Carrie Burpee Shaw, Rockland, Me.; organist for several years, Union Church, Vinalhaven; Past Matron, Marguerite Chapter, Order Eastern Star, Vinalhaven. Address, Box 308, Vinalhaven, Me.

**Lane, Emma,** m.t. Address, Patten, Me.

**Lane, Lucy Mitchell,** vocalist (alto); b. Leeds, Me., Sept. 16, 1861; d. Orson and Viora G. Lane; ed. Normal Training School; studied with Mrs. Ada Wiggin, John J. Turner, Madame De Angelis, Warren Davenport, Boston; mem. Androscoggin Musical Society, Spinet Club, Maine Music Festival, Alpha Ladies Quartette, Philharmonic Club. Vocation, public school teacher. Address, 794 Warren Ave., Brockton, Mass.

**Lane, Maurice Elton,** bandsman; b. Standish, Me., Oct. 1, 1909; s. Perce E. and

Grace E. Lane; studied with Frank J. Rigby; mem. Portland Municipal Orchestra (clarinet, saxophone); mem. 240th Nat. Guard and Rigby's Band; mem. I. O. O. F. Vocation, clerk and musician. Address, 308 Allen Ave., Portland, Me.

**Lane, Mrs. Merton A.** (Ida M. Thompson), vocalist (soprano); b. Portland, Me., May 18, 1879; d. Neal C. and Anna Stevens Thompson; m. Merton A. Lane, Oct. 27, 1897; ed. Curry School of Spoken Word, Boston, Columbia and Baker Summer Schools; studied with Edgar Paine, Evangeline Pearson, Mesdames Hawes and Curry; mem. Women's Literary Union, League of Women Voters, Lincoln Club, Daughters of Union Veterans, Sons of V. Aux., Thatcher Corps; Past Pres. Portland Society of Arts and Crafts; former mem. Portland Festival Chorus, 15 yrs.; has sung leading parts in amateur operas. Address, 30 Devonshire St., Portland, Me.

**Lane, Oscar C.**, soloist (bass); b. Vinalhaven, Me.; s. William S. and Mercy (Delano) Lane; m. G. Alice Frye; ed. Vinalhaven, Me.; studied with T. L. Roberts, Utica, N. Y.; mem. Smith's Vinalhaven Band (trap drummer); Mason, Odd Fellow; Past Commander of De Valois Commandery, Knights Templar, Past Master of Moses Webster Lodge, F. and A. M., Past Patron of Marguerite Chapter Order of Eastern Star. Address, Box 308, Vinalhaven, Me.

**Lane, Robert**, violinist; mem. Portland Municipal Orchestra. Address, 144 Clifford St., So. Portland, Me.

**Langlais, Charles J.**, violinist. Address, Old Town, Me.

**Langlois, Charles C.**, music teacher. Address, 187 College Ave., Waterville, Me.

**Langman, Sylvia**, m.t. Address, Camden, Me.

**Lanterman, Ethel Leemon**, vocalist (soprano); b. Portland, Me., Nov. 2, 1893; d. Charles G. and Abbie G. Leemon; m. Lester C. Lanterman, June 26, 1922; ed. Portland, Me.; studied with Elizabeth Brown; Past Pres. Marston Club; mem. Ladies' Aria Quartette; student mem. Rossini Club; soloist Sacred Heart Church, Portland. Address, Wadsworth Apt. 38, Portland, Me.

**Lapointe, Lelia**, m.t. Address, Livermore Falls, Me.

**Larrabee, Myrta Skillings**, vocalist (soprano); b. Gray, Me., Sept. 25, 1875; d. Benjamin F. and Ellen Libby Skillings; m. George H. Larrabee, Aug. 15, 1895; studied with Mrs. O. H. Fellows, Wm. H. Dennett, Portland, and Sara Peakes, Bangor; formerly mem. executive committee Bangor Festival Chorus; Pres. Schumann Club, Bangor, 1914; mem. Haydn Asso., Portland, Haydn Society, and Cary Quartette, Damariscotta, Schumann Club, Bangor, Bangor Festival Chorus and Portland Festival Chorus. Address, 37 Orkney St., Portland, Me.

**Latham, Thelma**, viola; mem. Portland Municipal Orchestra. Address, 249 Concord St., Portland, Me.

**Laughton, Edith** (see Edith L. Bradford).

**Lauzier, Mrs. Aline**, m.t. Address, 52 Birch St., Biddeford, Me.

**Lavallie, F. X.**, choir dir. Address, Old Town, Me.

**Laverty, Mildred I.**, m.t. Address, 85 Myrtle St., Westbrook, Me.

**Lavigne, Fred J.**, leader Sanford Mills Band. Address, Sanford, Me.

**Lawrence, Harold M.**, solo flutist; mem. Portland Orchestral Soc. and Portland Flutists' Society. Address, 80 Whitney Ave., Portland, Me.

**Leach, Mrs. Gilbert**, m.t. Address, Castine, Me.

**Leach, Sadie E.**, m.t. Address, 51 No. Main St., Rockland, Me.

**Leavitt, Ada I.**, teacher of piano; b. Weld, Me.; d. Brooks D. and Mary H. Russell; m. William N. Leavitt, Feb. 9, 1873; ed. Wilton Academy, Wilton, Me.; studied with L. W. Ballard, Lewiston, Me.; organist M. E. Church. Address, Wilton, Me.

**Lebeau, Alpaida**, m.t. Address, 213 Pine St., Lewiston, Me.

**Leblond, Armaline**, m.t. Address, 104 Third St., Auburn, Me.

**Lee, Ethel M.**, vocalist (contralto); b. Dark Harbor, Me., Jan. 31, 1903; d. Frederick A. and Caro E. Lee; ed. Maine Central Institute and N. E. Conservatory; studied with Henry Goodrich and U. U. Hubbard; mem. choir M. E. Church. Vocation, supervisor of public school music. Address, 124 Kennebec St., Waterville, Me.

**Leech, Clara Avis**, vocalist (soprano); b. Everett, Mass., Aug. 16, 1900; d. Fred

Howard and Avis Richardson Leech; ed. Oakland, Me.; studied with Frances Cote, P. A. A. Killam, Alice Manter; mem. First Baptist Church Choir and Oakland Community Chorus. Vocation, stenographer. Summer home, Lakeside, Me. Address, Church St., Oakland, Me.

**Leech, Fred Howard,** vocalist (tenor); b. Chicopee, Mass., June 2, 1866; s. George C. and Julis E. Leech; m. Avis Richardson Bickford, Nov. 29, 1889; ed. Somerville and Everett, Mass.; studied with Josiah Kingman, H. O. Chelius and P. A. A. Killam; mem. Oakland Community Chorus and Oakland Festival Chorus, 1917-20; mem. First Baptist Church Choir, Oakland; Sec. Sons of Veterans; Pres. Red Cross Society; Commander of U. O. G. C. Vocation, salesman. Summer home, Lakeside, Me. Address, Church St., Oakland, Me.

**Leen, Hazel Perry,** soloist, violinist; b. Sherman, Me., 1900; d. Byron and Katherine Perry; m. Frederick Leen, Sept. 8, 1920; ed. Ricker Classical Institute; studied with Prof. Lindsay and Faelten Pianoforte School; mem. St. Martin of Tours Church Choir; mem. Philharmonic Club. Res., Congress St., Millinocket, Me.

**Leighton, Clifford E.,** teacher of mandolin and banjo, soloist; b. West Falmouth, Me., July 7, 1882; s. Addison G. and Sarah W. De Creney Leighton; Sec. and Treas. Serenaders; mem. Elite Mandolin Orchestra and I. O. O. F.; composer, "Bayside Gavotte," "Echoes of Gladness," "National Guard," "Fraternity March," "Golden Sunset," "Hill Top March," "Moonlight Gavotte," "The Huntsman's March," etc. Studio, 548½ Congress St., Portland, Me.

**Leighton, Edith,** m.t. Address, Milbridge, Me.

**Leighton, Ralph W.,** vocalist (baritone); mem. Portland Men's Singing Club. Address, Adelbert St., So. Portland, Me.

**Lenfest, Effie,** Sec.-Treas. Old Town Festival Chorus. Address, Old Town, Me.

**Leonard, Mrs. Helen Spearin,** vocalist (alto); mem. Schumann Club, Bangor. Address, Bangor, Me.

**Leonard, Leroy E.,** vocalist (tenor); mem. Portland Men's Singing Club; mem. Knickerbocker Male Quartette. Address, 200 Park Ave., Portland, Me.

**Leonard, Paul H.,** m.t. Address, 68 Church St., Brewer, Me.

**Lepine, Raoul,** pianist; b. Biddeford, Me., Dec. 19, 1899; s. Eugene and Marie Louise Lavallee Lepine; ed. Biddeford, Me.; studied piano with Prof. E. Clarke, Biddeford, Edward Collins; harmony, counterpoint and composition with Harold B. Maryott, Felix Borowski and Louis V. Saar; grad. Musical College of Chicago, Ill.; composer, instrumental and technical studies. Vocation, teacher of piano, harmony, composition. Address, 12 King St., Biddeford, Me.

**LeProhon, Florence Best,** teacher of piano; b. Westbrook, Me.; d. John L. and Mary Bean Best; m. Ernest de B. LeProhon, June 3, 1917; ed. Portland, Me.; studied with Frank Rankin, Carl Baermann, Boston, and Virgil Piano School, N. Y.; mem. U. L. U., Columbian League Arts and Crafts and Brush and Thimble Club. Address, Portland, Me.

**Lesieur, Simonne,** pianist; mem. Portland Rossini Club. Address, Biddeford, Me.

**Levasseur, Pauline V.,** vocalist; b. Ashland, Me., Sept. 5, 1906; d. William I. and Sophie LeVasseur; studied with Cecil Fisher; mem. choir St. Dennis Catholic Church, Fort Fairfield, Me. Address, 26 Blaine St., Fort Fairfield, Me.

**Levi, Thomas Anthony,** instrumentalist (saxophone); b. Lewiston, Me., March 13, 1900; s. Stephen and Agnes Berzoti Levi; ed. Rumford, Me.; studied with C. M. Dexter and A. E. Manetee; mem. 103rd Me. Infantry Band, Rumford, Me.; Pres. Lithuanian and Citizens Club; mem. L. O. O. M., Rumford Local 1136, American Federation of Musicians. Vocation, millworker. Address, 215 Franklin St., Rumford, Me.

**Lewis, Charles Russell,** vocalist (tenor); b. Boothbay, Jan. 27, 1857; s. Russell and Mary (Hodgdon) Lewis; m. Helen A. Dennison, Sept. 20, 1879; mem. Maine Festival Chorus (25 yrs.), I. O. O. F., Portland Club, Rep. to Leg., overseer of the poor. Transportation business with Portland Steamship Co., Eastern Steamship Co. Res., Cumberland, Me.; o., State Pier, Portland, Me.

**Lewis, Ella,** m.t. Address, Steuben, Me.

**Lewis, Helen L.,** pianist; priv. mem. Portland Rossini Club. Address, R. F. D. No. 4, Portland, Me.

**Lewis, Richard E.,** organist, music teacher. Address, 565 Congress St., Portland, Me.

**Lewis, William J.**, choir dir. First M. E. Church, So. Portland. Address, 263 Lincoln St., So. Portland, Me.

**Libbey, Mrs. C. T.**, m.t. Address, Newport, Me.

**Libbey, Harry W.**, vocalist (baritone); soloist Bangor Festival; choir singer; Director Eastern Maine Musical Asso. Address, Bangor, Me.

**Libby, Beatrice Elizabeth**, pianist; b. Lewiston, Me., Sept. 27, 1906; d. J. Milton and Martha Day Libby; ed. Bates College; studied piano with Florence E. Wells; mem. Lewiston-Auburn Symphony Orchestra (bass viol); mem. Bates Orphic Society. Address, 204 Webster St., Lewiston, Me.

**Libby, Florence Haskins**, teacher of piano; b. Portland, Me., March 19, 1886; d. Thomas Lancaster and Cora Jordan Libby; ed. Portland, Me., and Berlin, Germany; studied with Dr. Latham True, Prof. Stuart Mason, and Prof. Martin Krause; mem. MacDowell Club and Portland Rossini Club. Address, 655 Congress St., Portland, Me.

**Libby, Mrs. Frances A.**, m.t. 14 Sawyer St., Portland, Me.

**Libby, Isabel**, Pres. Biddeford-Saco Festival Chorus. Address, Biddeford, Me.

**Libby, Lucien P.**, organist. Address, 22 Bramhall St., Portland, Me.

**Libby, Mrs. Lucile**, honorary member Harmony Club, Lincoln. Address, Lincoln, Me.

**Libby, Ruth S.**, school music supervisor. Address, So. Portland, Me.

**Lindsey, Evelyn Cole**, organist and accompanist; b. East Machias, Me., May 20, 1902; d. Everett C. and Mary Dyer Lindsey; ed. Washington Academy, East Machias; studied with Sarah Sanborn De Merritt; organist Baptist Church, East Machias; Pres. Pathfinder Club. Address, East Machias, Me.

**Linnell, William Shepherd**, chairman Portland Music Commission since 1920; b. Biddeford, Me., July 21, 1885; s. William F. and Sarah Shepherd Linnell; m. Jessie E. Hopkinson, Nov. 12, 1912; ed. public schools, Saco, Me., Thornton Academy, Saco, Bowdoin College and George Washington Univ. Law School. Vocation, lawyer. Address, 81 Brighton Ave., Portland, Me. Office, 188 Middle St., Portland, Me.

**Linscott, Walter Leslie**, music supervisor, vocal teacher; b. Hancock, Oct. 9, 1882; s. Charles C. and Eva Estelle (Dunsmore) Linscott; ed. Coburn Classical Institute, University of Bishops College; studied voice with Mrs. Hubbard, Waterville, J. Francis MacNichol of Augusta, L. B. Cain of Portland, Frederic Bristol of N. Y.; m. Hazael Foster, Jan. 26, 1908; mem. and for 2 yrs. Pres. Musical Colony, Harrison, Me.; Prin. Searsport High School, New Sharon High School, Powers Inst. of Mass., Ashland High School; baritone soloist and conductor; produced operas "Faust," "Rigoletto," "Bohemian Girl" and "Il Trovatore" many times in Maine and Mass.; mem. Bristolian Trio (the other members being Charles Harrison, Hazael Linscott); Mason, Shrine. Res., 12 Rockwood Ave., Bar Harbor, Me.

**Lipsky, Arthur Arnold**, instrumentalist (violin, saxophone, trombone); b. Boston, Mass., Feb. 22, 1901; s. William and Annie Fine Lipsky; ed. Bangor, Me., and at Harvard University; studied with H. M. Pullen and May Weston; mem. Harvard University Band, Bangor Symphony Orchestra, Pierian Sodality Orchestra, Harvard Univ. and Boston Symphony Ensemble; Mason; mem. Alpha Omega Fraternity, Mu Sigma Fraternity. Vocation, practising dentist at 64 East 86th St., New York City. Home address, 278 Main St., Bangor, Me.

**Litchfield, Alice Percy**, musician; b. Bath, Me., 1880; d. Andrew J. and Clara (Oliver) Percy; m. Harry E. Litchfield. Vocation, artist and restorer of antiques. Res., 16 Bath St., Bath, Me.

**Litchfield, Elizabeth M.**, teacher of piano; b. Lewiston, Me.; d. William E. and Clara B. Litchfield; ed. Lewiston, Me.; studied with E. W. Hanscom and Harvey Murray; Pres. Philharmonic Club, 6 yrs., Treas., 8 yrs.; state chairman, Young Artists Contest, 3 yrs.; mem. Philharmonic Club, Women's Literary Union, Rebekahs and Odd Ladies; mem. Spinet Club, Lewiston, 20 yrs. Address, 111 Bartlett St., Lewiston, Me.

**Litchfield, Millie Parker**, piano soloist and m.t.; b. Auburn, Me., 1866; d. Sewell Clarke and Melissa Foss Parker; m. John H. Litchfield, 1884; studied with E. W. Hanscom, Auburn, and Prof. Frank L. Rankin, Portland; mem. Spinet Club of Lewiston-Auburn from the time of its incorporation, over a period of 20 yrs., when it merged with the Clef and Cla-

vier Clubs into the Musical Union and in 1917 changed its name to the Philharmonic Club; served as Sec., Vice Pres., Pres., Director and Program Committee of Spinet Club; also Sec., Pres., Dir. and Pro. Com. of Philharmonic Club; org. the clubs in Music Appreciation and Understanding in Lew.-Aub., Jan., 1924, as arranged and sponsored by the Nat. Fed. of Music Clubs; Third Vice Pres. of Maine State Fed. of Music Clubs its second year; mem. Lew.-Aub. Festival Chorus during its first years and dir. Central Maine Festival Asso. Lewiston-Auburn. Res., 329 Turner St., Auburn, Me.

**Little, Anita Gray,** pianist; b. Portland, Me; d. Francis Hall and Ella Gray Little; ed. Portland public schools and Waynflete School, Portland; studied piano with Lucy Blanchard and Helen Lamson Elwell; asso. mem. Rossini Club; composer, "Cradle Song," pub. by Oliver Ditson Co., Boston, 1924, and about 20 songs in manuscript; author of a number of poems, some of which have been published; received prize for poem, "Music." Res., 22 Stonybrook Road, Cape Elizabeth, Me.

**Little, C. Bryce,** vocalist; s. Freemont J. C. Little of Augusta; chorister Cathedral St. John the Divine, N. Y.; Pres. Festival Chorus. Address, Augusta, Me.

**Little, Frank H.,** oboe; former mem. Portland Orchestral Society; mem. Portland Municipal Orchestra. Address, Woodland Rd., So. Portland, Me.

**Littlefield, Ellen Blanchard,** pianist; b. Portland, Me., March 14, 1844; d. Sylvanus R. and Christiana B. Lyman; m. Henry B. Littlefield, Dec. 15, 1868; studied with Henry S. Edwards and W. H. Dennett; Rec. Sec. Rossini Club from 1895 to 1897; mem. Portland Rossini Club from 1872 to 1897; now honorary member of same. Address, 100 Park St., Portland, Me.

**Littlefield, Mrs. George Edward,** vocalist, pianist; b. Gorham, Me., May 28, 1901; d. Leverett C. and Minnie Labarru Holden; m. George E. Littlefield, June 30, 1921; ed. Gorham Normal School; studied with Nellie McCann, Gorham, Helen Cressey, Portland, and Mrs. Marion Theis, Westbrook; mem. choir, First Parish Cong. Church, Gorham; mem. Annie Louise Cary Club, Woman's Guild, First Parish Cong. Church; Pres. Woman's Aux. Am. Leg. Address, School St., Gorham, Me.

**Littlefield, Laura Comstock,** vocalist (soprano); b. Malden, Mass.; d. Charles M. and Ada Cummings Comstock; m. Robert Stanley Littlefield, June 8, 1905; ed. Radcliffe College; studied with Mrs. H. H. Gallison, Jean de Reszke and Herbert Witherspoon; mem. Old South Church Choir, Boston; soloist with Boston Symphony Orchestra 12 times and with the Apollo Club, Handel and Haydn Society, Harvard Glee Club, Cecilia Society and for Victor Records. Vocation, professional singer. Address, 87 St. Stephen St., Boston, Mass. Summer address, Pleasant Point, Knox County, Me.

**Littlefield, Seth,** m.t. Address, Orono, Me.

**Long, Ella Boyce Fifield,** teacher of piano and pipe organ; b. Bangor, Me., April 1, 1894; d. Frederick T. and Cecilia (Campbell) Fifield; m. William Puffer Long, Sept. 26, 1917; ed. Bangor and Faelten School, Boston; studied with Mrs. F. L. Tuck and Grace Bramhall; organist Essex St. Baptist Church, Bangor; mem. Fifield Trio, Schumann Club and Bangor Festival Chorus. Address, South Brewer, Me.

**Longfellow, Bertha,** Treas. Machias Festival Chorus. Address, Machias, Me.

**Loomis, Daisy,** m.t. Address, Lincoln, Me.

**Lord, Cora,** m.t. Address, Belfast, Me.

**Lord, Frederick A.,** mem. Excelsior Quartette. Address, Saco, Me.

**Lord, Helen Cooper,** composer, pianist, accompanist; b. Dec. 10, 1892; d. John F. and Mary B. Cooper; m. Kenneth Prince Lord, Sept. 6, 1913; ed. Bradford Academy; studied with Madame French, Dr. Latham True, Harris Shaw and Madame Suza Doane; former mem. Harmony Club (12 yrs.), Rubinstein Club (4 yrs.); Sec. Fort Sill Study Club; composer, "Old Pine," "Sky Bird and Tree," "Vale," "In De Cabin Do," "Mah Li'l Lamb," "Remembrance," "The Years at the Spring," "Down by the Locker of Davy Jones." Address, 156 Limerock St., Rockland, Me. Mail address, Lawton, Oklahoma.

**Lord, Mary Marriner,** pianist, organist; b. Washington, D. C.; d. Chauncey and Abbie Clement Towle Marriner; m. Charles Ferdinand Lord, Jan. 22, 1889; ed. Fryeburg Academy; studied with Hermann Kotzschmar, Portland, and Frederic Beswirtz and Madame De Revelle Rice, Chicago, and Benjamin Allen, Worcester, Mass.; org. Church of the New

Jerusalem, Fryeburg; mem. Woman's Literary Club, Eastern Star, Pomonas and Grange; former Pres. Woman's Lit. Club and Sec. of Grange. Vocation, teacher. Address, Main St., Fryeburg, Me.

**Loring, Harold,** recitalist, lecturer, concert artist, composer; b. Portland, Me., June 27, 1879; s. Lincoln R. and Jennie Burnham Loring; m. Carol Constant, 1913; studied with Carl Faelten, Boston, A. K. Virgil, N. Y., and Willard Kimball, Portland; mem. Phi Alpha Pi and Musicians Club of N. Y.; spent 7 yrs. on Indian Reservations, studying folklore, languages and music; toured the U. S. lecturing on "The North American Indian and his Music"; composer, "Song of the Red Man," "Sioux Indian Ghost Song," "My Heart is Sad," "Cheyenne War Song"; various transcriptions of native Indian songs. Address, Indian Hills Artists Colony, Colorado.

**Lothrop, James K.,** mem. Kotzschmar Club. Address, 90 Rackleff St., Portland, Me.

**Lothrop, Mrs. James K.** (May G.), vocalist (contralto); mem. Women's Choral Society and past pres.; mem. Central Sq. Baptist Church Quartette. Address, 90 Rackleff St., Portland, Me.

**Lougee, Lenona Pauline,** vocalist(alto); b. Dyer Brook, Me., Feb. 16, 1906; d. Herman F. and Lettie Clark Lougee; studied with Eva McGinley and Rudolf Hulten; mem. choir and orchestra (violin) First Baptist Church; mem. Houlton Music Club and Houlton Symphony Orchestra. Address, 8 West St., Houlton, Me.

**Lougee, Marguerite Emma,** vocalist; b. N. Parsonsfield, Me., July 18, 1890; d. Hugh B. and Anna (Eastman) Lougee; ed. Parsonsfield Sem.; A.B. Bates, 1913; A.M. Columbia Univ. and Bates, 1923; mem. Me. Music Festival; supt. beginners dept. United Bapt. Sunday School, 1920-23; mem. Phi Beta Kappa Frat., N. E. Assn. Math. teachers; demonstration teacher, social director and in charge of chapel music at Bates Summer School (1923); head of Math. Dept. F. A. Day Junior High School, Newtonville, Mass., 1926; dir. Jordan High School Mandolin Club, 1919-26; dir. Mandolin Club, F. A. Day Jr. High, 1927; composer school song, "We're Out to Win." Address, 141 Nichols St., Lewiston, Me.

**Lougee, Nellie Delphine,** vocalist (mezzo soprano); b. N. Parsonsfield, Me., Oct. 19, 1888; d. Hugh Bartes and Anna Eastman Lougee; ed. Parsonsfield Seminary, A.B. Bates College; former mem. Girls' Glee Club, Bates Coll.; mem. choir Lewiston churches; mem. Me. Music Festival since 1911. Res., 141 Nichols St., Lewiston, Me.

**Love, Evelyn,** m.t. Address, 102 Pleasant St., Auburn, Me.

**Loveley, Ethel,** vocalist (mezzo soprano); b. Washburn, Me.; ed. Caribou Public Schools; studied with Samuel W. Cole and at N. E. Conservatory of Music; mem. St. Luke's Episcopal Church Choir; graduate American Institute of Normal Methods, Auburndale, Mass.; formerly supervisor of music in public schools at Caribou, Me., Provincetown, Mass. Vocation, supervisor of music, Maynard, Mass. Address, Maynard, Mass.

**Lovell, Franklin Winslow,** pianist, organist; b. Portland, Me., Dec. 20, 1899; s. Walter H. and Edith H. Lovell; ed. Portland, Me., and Bowdoin College; studied with Frank L. Rankin, Leo LeSieur and Prof. E. H. Wass; mem. Bowdoin College Band (tuba, cymbals) and Lovell's, Harmonic and Bowdoin College Orchestras; mem. Portland Athletic Club, Portland Lodge, No. 1, F. A. M., Portland Musicians Asso. and Alpha Delta Phi Fraternity, Bowdoin College. Address, 45 Spring St., Portland, Me.

**Lovell, H. D.,** music teacher, clarinettist. Address, Brunswick, Me.

**Low, Mrs. Martha,** honorary member Philharmonic Club, Auburn-Lewiston. Address, Lewiston, Me.

**Low, Mildred Caroline,** teacher of piano and voice; b. Springvale, Me., Aug. 11, 1881; d. Frank and Levia (Hubbard) Low; mem. Springvale Woman's Club; church organist and choir director; mem. Pleasant St. Free Baptist Church. Address, 16 Paine St., Springvale, Me.

**Lowell. Charlotte,** vocalist; mem. Women's Choral Society. Address, Portland, Me.

**Lowell, Harry,** bassoon; mem. Portland Municipal Orchestra. Address, % A. H. Berry Shoe Co., 149 Middle St., Portland, Me.

**Luce, Bertha Mae,** violinist; b. Union, Me., May 27, 1903; d. Dr. Irville E. and Mary Andrews Luce; ed. Farmington Normal School; studied violin with William

Krafts, Dr. I. E. Luce, Augusta Talbot; mem. Rubinstein Club, Rockland; former mem. Cecilia Club, Augusta, Philharmonic Club and Harmony Club of Rockland. Vocation, school teacher. Address, Thomaston, Me.

**Luce, Carrie F.,** teacher of piano; b. Five Islands, Me., March 25, 1863; d. Francis A. and Caroline Snowman Luce; ed. Hallowell Classical Academy. Address, 97 Oak St., Bath, Me.

**Lucille, Sister Mary,** school music supervisor. Address, Waterville, Me.

**Ludden, Muriel B.,** pianist; b. Binghamton, N. Y., May 21, 1900; d. Dr. Ray and Carrie S. Beardsley; m. William Robinson Ludden, Dec. 25, 1922; studied with Mrs. Charles McLean, Binghamton, N. Y.; mem. and press reporter Philharmonic Club, Auburn. Address, 9 Winter St., Auburn, Me.

**Ludden, Rena H.,** vocal teacher; b. Bristol, N. H., Aug. 14, 1884; d. Stephen F. and Annie S. Hammond; m. Forest E. Ludden, July 3, 1918; studied with Mrs. Katherine Crafts and Mrs. Franklin Clark; mem. Philharmonic Club. Address, 9 Winter St., Auburn, Me.

**Lunt, Elsie,** m.t. Address, R. F. D. No. 3, Freeport, Me.

**Lurvey, Samuel S.,** bandsman (cornettist); b. Norway, Me., 1859; mem. Johnson's Cornet Band; became mem. Lynn Brass Band, 1882, and played with this band 9 yrs. when present Lynn Cadet Band was organized he became leader (about 48 musicians); mem. Masons, Odd Fellows, Knights of Pythias, Knights Templar, Red Men. Address, Lewiston, Me.

**Lyford, Laura Alvena,** teacher of piano and pipe organ; b. Rockland, Me., Dec. 13, 1868; d. Houghton Hall and Clara Caroline Putnam; m. Bertrand Everett Lyford, Nov. 24, 1887; ed. Farmington and Lewiston public schools; studied with Alma Holmes, Tracy Young; mem. Universalist Church Choir; organist M. E. Church, Livermore Falls; former pres. W. H. M. S. of M. E. Church; mem. Pythian Sisters, M. E. Church. Address, Livermore Falls, Me.

**Lynch, Mrs. J. T.,** soloist, St. Peter's Episcopal Church. Address, 30 Kidder St., Portland, Me.

**Lynn, Ruth M.,** music teacher; mem. MacDowell Club. Address, 526 Stevens Ave., Portland, Me.

**Lyon, C. Leroy,** teacher of singing, tenor soloist; b. Leominster, Mass., Dec. 9, 1884; s. Albert E. and Julia Ada Lyon; m. Alice Clair Silverthorne, Aug. 11, 1914; ed. Mt. Hermon School, Mass.; studied with Arthur J. Hubbard; composition with Benjamin Whepley, Boston, and directing with Frederick Woodell; dir. Grace M. E. Church Choir; dir. Lyric Male Quartet; composer, "Waiting," "Carita," "Isle of Dreams" and "I Need My Father's Love"; was army song leader during war; teacher acting, sight reading, harmony, voice. Address, Bangor, Me. Winter address, 605 First Ave., So. St. Petersburg, Florida.

**Lyon, Ida Holtz,** teacher of piano; b. Danforth, Me., 1884; d. Ida M. McClain; m. Percy W. Lyon, 1921; studied piano with Mrs. Dwight Foster, Miss Leila Bucklin, Camden, and Miss Abbie Garland of Bangor Piano School; voice with Sara Peakes, Bangor, and pipe organ with Everett Hall, Bangor; graduate of American Institute of Normal Methods, Auburndale, Mass. Teaching in public schools of Danforth. Address, Danforth, Me.

**Lyseth, Harrison C.,** org. and choirmaster St. Mark's Epis. Church; org. Augusta State Hospital. Address, Augusta, Me.

**MacDonald, J. Daniel,** teacher of piano; b. Portland, Me., June 16, 1895; s. Donald and Mary Belle Corrigan MacDonald; studied with Sisters of Mercy, Prof. George Quimby, Dr. Alfred Brinkler, and with noted Benedictine, Dom Adelard Bouvilliers of Belmont Abbey; studied voice with L. B. Cain and Blanche Towle of Boston; started career as boy soprano at Cathedral of Immaculate Conception, Portland, 1908; returned to direct this same choir in 1924-25. Activities, piano teaching, vocal coaching and concert playing. Address, 602a Congress St., Portland, Me.

**MacDonald, Mrs. Margaret,** organist. Address, 13 Grant St., Portland, Me.

**MacGibbon, Roger W.,** teacher flute and bassoon; b. Springvale, Me., June 27, 1899; s. of A. J. and F. W. MacGibbon; studied with Prof. Arthur Brooke; mem. Empire Theatre Orchestra; organizer, Lewiston-Auburn Symphony Orchestra; former mem. of various theatre orchestras and concert bands throughout New England. Vocation, musician. Address, Empire Theatre, Lewiston, Me.

**MacGregor, Eleanor B.,** music teacher.

composer. Address, 44 State St., Portland, Me.

**MacLaughlin, Marlin V.**, cornettist; b. Brewer, Me., Dec. 27, 1903; s. James E. and Abbie B. Skofield MacLaughlin; ed. University of Maine; studied with Dennis O'Neil and Irving Devoe; mem. Eastern A. A., Bangor Band and director of University of Maine Band; mem. Tom Kaine's Dance Orchestra. Address, 28 E. Summer St., Brewer, Me.

**MacLean, Bessie Smith**, organist, teacher of piano; b. So. Portland, Me., Dec. 11, 1886; d. Horatio Nelson and Annie Ballard Smith; m. Angus MacLean, Oct. 16, 1907; studied with Maude Gilman and at New England Conservatory; organist, Elm St. M. E. Church; Past Pres. Matrons Club; has played for Longfellow Chaper, O. E. S., for 14 yrs. Address, 50 Cole St., So. Portland, Me.

**MacMullin, Margaret Mitchell**, music supervisor in public schools; b. Orono, Me., 1897; d. John J. and Alena Hunter Mitchell; ed. University of Maine; m. Joseph Percy MacMullin, Dec. 29, 1924; studied at N. E. Conservatory and David Mannes Music School, N. Y. City; mem. St. Martin of Tours Choir, Millinocket; soprano soloist, pianist; mem. Philharmonic Club; adviser of Junior Philharmonic Club. Address, Box 165, Millinocket, Me.

**Macomber, Mrs. Harry**, m.t. Address, Castine, Me.

**Macy, Edward Hallett**, vocalist (baritone), pianist, accompanist; b. New Bedford, Mass., July 4, 1870; s. Thomas Hallett and Henrietta Luce Macy; formerly mem. St. Stephen's Epis. Church Choir, Portland, Maine Music Festival; author of poems, including a published volume, "Between Whiles"; sermon story, "There and Back"; composer, anthem, "Give Praise to God," and words of two popular songs. Vocation, minister. Address, 13 Beckett St., Portland, Me.

**Macy, James F.**, bass soloist; b. New Bedford, Mass., July 3, 1869; s. William J. and Amanda M. Peirce; m. Rose M. Sayward, Dec. 9, 1896; ed. New Bedford and N. E. Conservatory of Music, Boston, Mass.; studied with William L. Whitney; mem. New Bedford No. Congregational Church Choir 4 yrs., Williston Church Choir, Portland, 7 yrs., Warren Church, Westbrook, 4 yrs.; Pres. Haydn Asso. 2 yrs., Music Festival Chorus 1 yr.; mem. Portland Men's Singing Club, Kiwanis Club, Portland Club; Treas. S. H. & A. R. Doten; M. & M. Mutual Fire Insurance Co. Address, 66 West St., Portland, Me.

**Magill, Mrs. Philip**, m.t. Address, Presque Isle, Me.

**Maher, Elizabeth**, pianist; accompanist St. Croix of Calais Festival Chorus. Address, Calais, Me.

**Mainente, Anton Eugene**, teacher, composer and conductor; b. Paterson, N. J., Nov. 9, 1889; s. Emil and Pasqualina Mainente; m. Marcelle Darneau, Sept. 27, 1921; ed. N. E. Conservatory, and Paris; studied with G. W. Chadwick, L. C. Elson, A. Gedalge, A. Caplet, E. Klahre, B. Cutter, A. Brooke, and F. Casadesus; band leader, The Mainente Concert Band; dir. and founder, The Mainente School of Music; composer, "Fantasia Mesto, Symphonic Poem," "The Four Horsemen of Apocalypse," "Colonel Bigelow March," "The Spirit of Lakewood March," and others; formally conductor, Doree Opera Co., band leader and instructor of the A. E. F. Bandleaders School, Chaumont, France; flutist with the Boston Symphony Orchestra during season of 1916. Address, Rumford, Me.

**Mallett, Mrs. Blanche B.**, m.t. Address, Readfield, Me.

**Maloney, Fanning G.**, flute soloist and concert artist, vocalist (baritone); b. Richford, Vt.; s. M. J. and Jennie Goff Maloney; m. Blanche A. Dostie, June 23, 1914; ed. Richford High School; studied with Mon. Andrè Maquarre; piano and harmony with Madame Leach of N. Y., flute solfeggio, theory and advanced harmony with Andre Maquarre of the Boston Symphony who won first prize in the Paris Conservatory; studied composition with Massanet; composer numerous songs and flute solos; formerly mem. Sousa's Band (flute); mem. Strand Theatre Orchestra; former mem. Verdi Symphony Orchestra, MacDowell Club, and Hotel Westminster Orchestra of Boston and flute soloist on various Lyceum Bureaus; conductor Portland Flutists' Society. Res., 135 Sherman St., Portland, Me.

**Mangum, Elmer R.**, vocalist (tenor); mem. Kotzschmar Club, Portland Men's Singing Club, Portland Polyphonic Society. Address, 20 Hanover St., Portland, Me.

**Mann, Mrs. William E.,** music teacher; mem. Me. Festival Chorus, 25 yrs. Address, Milltown, Me.

**Mansfield, Frances Vivian,** organist, teacher of piano; b. Houlton, Me., Sept. 1, 1906; d. Harry Francis and Pearl Barker Mansfield; studied at St. Mary's Academy, Houlton; piano, C. Winfield Richmond, Bangor; voice, Mary Burpee, Helen Spearin Leonard; mem. choir and org. First Baptist, Houlton; formerly org. Church of the Good Shepherd and the Congregational; mem. Houlton Music Club. Address, 19 Bowdoin St., Houlton, Me.

**Marble, Harriet Ladd** (soprano); b. Skowhegan, Me., June 27, 1879; d. Edwin W. and Elizabeth A. Marble; ed. Skowhegan High School and Darlington Seminary; studied voice with Mrs. Philo Steward, Skowhegan; Sumner Salter, New York, and The Institute of Musical Art, N. Y.; mem. Calvary Baptist Church Choir, N. Y.; musical career started at the age of seven; taught music in Lebanon Valley College in Penn., and Roanoke Institute, Dannville, Va.; 1916 went to the Philippine Islands; taught music for a few months in the Girls Academy at Iloilo; 1917 established and was made head of the voice department of the Conservatory of Music, University of the Philippines, at Manilla, P. I.; and while there did research work in Philippine music, collecting unpublished folk music and translating old Spanish records; retired from the Philippine service in the Spring of 1925; in 1926 became supervisor of music for the District of Skowhegan and Madison, Me. Address, 3 Spring St., Skowhegan, Me.

**March, Edith M.,** m.t. Address, 19 Bramhall St., Portland, Me.

**Marcoux, Joseph Henri,** vocalist, concert artist; b. Waterville, Me., Dec. 5, 1892; s. Antoine P. and Marie (Poulin) Marcoux; ed. St. Louis Comm. Coll., Trois Rivieres Sem.; m. Marie Eva Begin, June 27, 1921; studied voice with Isidore Braggiotti; dir. Chorale St. Francois de Salles, 15 yrs.; gave concerts Boston, Springfield, New Bedford, Montreal, Quebec, Paris, France; mem. I. O. O. F., Am. Legion, St. Jean Baptiste D'Amerique. Res., 11 Summer St., Waterville, Me.; o., 1043 Beacon St., Boston, Mass.

**Marden, Mrs. Florice E.** (Davis), teacher of piano and violin; b. Pittsfield, Me., Aug. 11, 1868; d. Joseph Henry and Louise Maria (Connor) Davis; m. W. C. Marden, M.D., June 23, 1896; ed. Portland and Boston; studied with E. H. Wass, Faelten School, S. P. Maxim and H. Kotzschmar, and violin with Lillian Gray Shesong. Address, 16 Middle St., Pittsfield, Me.

CHARLES MARSHALL, AS SAMSON, IN SAENT SANS' OPERA, "SAMSON AND DELILAH."

**Marquis, Lorette E.,** violinist; b. Auburn, Me., Sept. 2, 1908; d. William S. and Mary M. Marquis; studied with Marguerite Girouard and Josafa Morin; mem. Lewiston-Auburn Symphony Orchestra. Address, Minot, Me.

**Marsh, Albert R.,** music teacher, violin. Address, 95 Union St., Rockland, Me.

**Marshall, Charles,** concert artist, opera singer; b. Waterville, Me., Sept. 15, 1886; s. Thomas and Florence Marshall; m. Annie Taylor, Nov. 16, 1912; ed. Auburn, Me., and Boston, Mass.; studied with William L. Whitney, E. Hanscom, Luigi Vannucini and Luigi Lombardi; made debut in 1905 in leading male roles in

Tannhäuser, La Giaconda and La Traviata; has sung seventy-eight different parts in all principal opera houses in Europe, Italy, Russia, Turkey, Greece and in America at Chicago, N. Y., Boston, Pittsburgh, Washington and the coast; toured Europe for two and one-half years with Florence Opera Co.; with the Chicago Opera Company since 1918. Address, Kimball Bldg., Chicago, Ill.

**Marshall, Evelyn,** m.t. Address, 201 Water St., Waterville, Me.

**Marshall, Leonard D.,** vocalist (bass); mem. Portland Polyphonic Society; dir. Kotzschmar Club. Address, 458 Cumberland Ave., Portland, Me.

**Marshall, Mabel E.,** school music supervisor. Address, Mexico, Me.

**Marston, Agnes L.,** composer, organist; b. Snow's Falls, Me., Oct. 20, 1862; d. Samuel F. and Louise Keene Briggs; m. W. H. Penfold, 2nd W. P. Marston; ed. Oxford Normal Institute; studied with Myron Whitney, W. H. Dennett, C. S. Briggs, Will Stockbridge; org. Univ. Church, 20 yrs., Baptist Church, 2 yrs.; Pres. and Sec. Seneca Club and Euterpean Club; mem. Community Club of So. Paris; composer, "We're Growing Old Together, You and I," "When Night Comes On," "Summer Days are Passing By," "O Lord, Remember Me," "Moonlight March." Vocation, journalist, daily correspondent for Lewiston Journal, 18 yrs. Address, Pine St., So. Paris, Me.

**Marston, Charles E.,** soloist (tenor); b. Waterville, Me., Aug. 7, 1868; s. Stephen C. and Sarah Rogers Marston; ed. Coburn Classical Inst., Waterville, Me.; m. Ada M. McNelly, Aug. 16, 1923; has sung continuously in choirs since 16 yrs. of age, 15 yrs. in Waterville choirs and 25 yrs. in Augusta; mem. Univ. Quartette, morning service; leader quartette Maine Insane Hospital, afternoon service; has sung continuously in this quartette for 20 yrs.; mem. Blue Lodge and Chapter; Mason; mem. Festival Chorus first 7 yrs. of its existence. Vocation, clothing business. Res., 67 Green St., Augusta, Me.

**Marston, Frostina Elizabeth,** musician; b. Bath, Me., Dec. 26, 1858; d. William F. and Sarah (Carvill) Marston; Prin. North Grammar Sch.; teacher 45 yrs.; Pres. Bath Teachers Club; Sec. Fortnightly Club; Sec. Mendelssohn Club; mem. Festival Chorus 30 yrs. Res., 179 Lincoln St., Bath, Me.

**Marston, Kathleen B.,** vocalist (contralto); b. Camden, Me., Nov. 18, 1893; d. Edward B. and Elizabeth W. Ingraham; m. Maynard L. Marston, Dec. 17, 1917; studied with Mrs. Armstrong, Mrs. Lillian S. Copping, Edith Castle; soloist First Baptist Church, Rockland, Me.; mem. Rubinstein Club, Harmony Club and Choral Association; soloist 3 yrs. at Cong. Church, Thomaston, and 3 yrs. at Cong. Church, Rockland, Me. Address, 17 Masonic St., Rockland, Me.

**Martin, Harry E.,** vocalist; 1st Tenor Acacia Quartet, Portland, Me. Address, Portland, Me.

**Martin, Joseph,** cornettist; leader of Painchaud's Band. Address, Biddeford, Me.

**Mathes, Nettie M.,** m.t. Address, So. Berwick, Me.

**Mathews, Mrs. Blanche Dingley,** pianist, teacher of piano; b. Auburn, Me.; studied with Barth and Busoni at Berlin; MacDowell and W. S. B. Mathews, whom she married; general director Summer Normal Course for Western Teachers at The MacDowell Club, Los Angeles, Cal.; head of Music Dept. at Westbrook Seminary; studios in Colorado Center, Denver, Colorado, and Michigan Center, Detroit, Michigan; pioneer worker for systematic ear training; author of book "Harmonic Ear-Training and Theory." Address, Steinert Bldg., 162 Boylston St., Boston, Mass.

**Matthews, Mrs. Elwyn,** m.t. Address, St. Albans, Me.

**Maxim, George Pratt,** teacher of piano, score reading and ensemble at Faelten Pianoforte School, Boston; b. St. Albans, Me.; s. Sullivan A. and Abbie S. Maxim; m. Ethel L. Tupper, Aug. 29, 1900; ed. N. E. Conservatory; studied with Phillipp, Paris, Luctschg, Berlin; mem. Harvard Musical Asso.; author of Score Reader, published by Schmidt. Summer home, Waterville, Me. Address, 30 Huntington Ave., Boston, Mass.

**Maxim, Martha,** teacher of violin; b. Buckfield, Me.; d. Benjamin and Susan Harlow Maxim; ed. Marsick School, Paris; formerly soloist Columbus Ave. Cong. Church Choir and other churches in Boston and member of a noted ladies quartette of which Flora E. Barry was leader (contralto); hon. mem. Boston Daughters of Maine; author of travel letters, poems, "From Paris, Maine, to

Paris, France," "In the Land of the Blue Bell and Heather" and "In the Land of the Shamrock and Shillalah"; organizer and leader of the Maxim Concert Co., composed of five ladies and one of the most popular musical organizations of 25 or 30 yrs. ago; principal for some years of Cambridge Preparatory School of Music which she organized. Address, 101 Walden Street, Cambridge, Mass.

**Maxim, Mary,** teacher of piano and voice (contralto); b. Buckfield, Me.; d. Benjamin and Susan Harlow Maxim; studied with Flora E. Barry; has been member of choirs in Boston and Gloucester, Mass., and Saco, Me.; hon. mem. Boston Daughters of Maine; mem. Maxim Concert Company for 10 yrs.; writer of occasional verse; chief distinction, artist in water colors. Address, 101 Walden St., Cambridge, Mass.

**Maxwell, Irving W.,** substitute mem. Portland Men's Singing Club. Address, 125 Chadwick St., Portland, Me.

**Maxwell, Leola,** m.t. Address, Limestone, Me.

**Maynard, Louise Swanker,** vocalist (mezzo contralto); b. Auriesville, N. Y.; d. William Henry and Louise Mielke Swanker; m. Cloyd Tabor Maynard, Nov. 7, 1903; ed. Schenectady, N. Y., and Union Classical Institute; studied with Mrs. Augusta Nieper, Mrs. Sarah Appel Carr and Irene Butler Skinner; mem. Mt. Zircon Chapter, Order of The Eastern Star; formerly mem. Schenectady Choral Society. Address, 414 Penobscot St., Rumford, Me.

**McAlister, Marion Kathleen Witham,** coloratura soprano; b. Bangor, Me., Feb. 24, 1894; d. Florence Chute Pierce; m. Charles de Ross McAlister, Jan. 20, 1915; ed. N. E. Conservatory and won first prize in Paris Conservatory; studied with Louis Schalk, Ramon Blanchart, Charles Adams White, Mme. Murkland, Boston, and Hettich and Panzera, Paris; author of volume of poems. Vocation, concert and opera. Address, 11 Everett St., Cambridge, Mass.

**McCann, Nellie Louise,** teacher of piano; b. Westbrook, Me.; d. Joseph Harrison and Mary Ella Bean McCann; ed. Westbrook, Me., and with private teachers; studied in Portland and Boston; writer of special articles and short stories; Pres. Annie Louise Cary Club; Chairman Junior Clubs, Maine Federation of Music Clubs, 1928-1930; mem. Maine Federation Music Clubs and Cosmopolitan Club, Gorham; piano teacher, specializing in teaching of children. Address, 66 South St., Gorham, Me.

**McCausland, Doris,** vocalist; mem. Portland Rossini Club. Address, 61 Clifton St., Portland, Me.

**McCausland, Harriet S.,** honorary mem. and charter mem. Portland Rossini Club. Address, 180 Danforth St., Portland, Me.

**McClung, George,** vocalist; mem. Portland Men's Singing Club. Address, 157 High St., Portland, Me.

**McCobb, Harriet S.,** charter mem. and one of the founders of the Portland Rossini Club. Address, 180 Danforth St., Portland, Me.

**McCobb, Mary S.,** charter mem. Portland Rossini Club. Address, 180 Danforth St., Portland, Me.

**McCord, Percy B.,** vocalist (baritone); mem. Portland Men's Singing Club; mem. First Parish Church Choir. Address, 29 Capisic St., Portland, Me.

**McCready, Marion Taylor,** vocalist (alto); b. Boston, Mass., July 20, 1878; d. John and Annette Marden Taylor; m. Arthur L. McCready, Feb. 10, 1895; studied with Louise Leimer and at N. E. Conservatory of Music; mem. choir Court St. Baptist Church; mem. Houlton Music Club. Address, 11 Park St., Houlton, Me.

**McDonald, Mrs. Annie,** m.t. Address, Eastport, Me.

**McDonnell, Charles H.,** piano teacher; b. Portland, Me., Dec. 23, 1877; s. Thomas H. and Helen Twigg McDonnell; m. May Alice Hall, Jan. 17, 1900; studied with Frank L. Rankin and at N. Y. Clavier School; organist St. Peter's Church; composer, masses, anthems and piano pieces. Res., 9 Russell St., Portland, Me.

**McDonnell, May,** mem. Women's Choral Society. Address, 9 Russell St., Portland, Me.

**McDougal, Mrs. Olive,** mem. Women's Choral Society. Address, 21 Pine St., Portland, Me.

**McGinley, Eva,** m.t. Address, Houlton, Me.

**McGonagle, Mary K.,** m.t. Address, 56 Waterville St., Portland, Me.

**McInnis, John,** organist. Address, Rockland, Me.

**McIntire, Helen,** vocalist; mem. Women's Choral Society. Address, R. F. D. No. 4, Portland. Res., Falmouth Foreside, Me.

**McIntire, Paul H.,** organist, trumpeter; b. No. Yarmouth, Me., Oct. 19, 1895; s. Edwin M. and Grace N. McIntire; m. Helen L. Hatch, May 3, 1918; ed. Bowdoin College; studied with his mother and E. G. Blanchard; organist M. E. Church, Falmouth Foreside; mem. Portland Municipal Orchestra and Yarmouth Band; former leader Bowdoin College Band and mgr. of the orchestra. Vocation, school teacher. Address, R. F. D. No. 4, Portland, Me. Res., Falmouth Foreside, Me.

**McKay, Helen E.,** teacher of piano, organist; b. Houlton, Me., June 21, 1889; d. Rev. Kenneth and Margaret A. McKay; grad. American Inst. of Applied Music, N. Y.; studied with Kate Chittenden; charter mem. Houlton Music Club and held various offices in same; formerly org. Cong. Church; mem. B. and P. W. Club, Houlton; Three Arts Club, N. Y. Address, 175 W. 85th St., N. Y.

**McKeen, Lloyd Donald,** conductor, teacher violin and orchestral music in high school; b. Belfast, Me., Sept. 18, 1892; s. Albert J. and Elmira (Sholes) McKeen; ed. Belfast H. S.; Shaw's Bus. Coll.; Museum of Fine Arts and Fenway Sch. of Illus.; m. Bessie J. Stuart, Oct. 15, 1921; orchestra leader, 12 yrs.; sign painter, 7 yrs.; comm. Am. Legion; Mason. Res., 22 Hight St., Belfast, Me.

**McKenney, Ida E.,** m.t. Address, Milo, Me.

**McKenney, Luda Mabel,** teacher of piano; b. Bangor, Me., Aug. 17, 1898; d. Emerson and Mabel Effie (Cole) McKenney; ed. public schools of Bangor; studied piano with Mrs. M. D. Barnes and C. Winfield Richmond; voice, C. Fred Jackson of Philadelphia; mem. Eastern Maine Festival Chorus; soloist Hammond St. Congregational Church, Bangor. Address, 491 Ohio St., Bangor, Me.

**McKenzie, Marguerite C.,** teacher of piano; b. St. Stephen, New Brunswick; d. John K. and Catherine McKenzie; ed. Rumford High School and Westbrook Seminary; studied at N. E. Conservatory and with F. J. Rigby, F. F. Lincoln, Homer Humphrey and Harris S. Shaw; organist, Universalist Church, Rumford; pianist, Rumford Community Orchestra. Address, 201 Knox St., Rumford, Me.

**McLean, Mrs. Bessie,** organist. Address, So. Portland, Me.

**McLellan, Harry,** composer, organist, choirmaster; b. Bath, Me., June 22, 1863; s. Charles H. and M. Louisa McLellan; m. Harriet S. Johnson, May 6, 1896; studied with George W. Marston, Portland, Henry E. Duncan and Harry Rowe Shelley of New York; formerly choirmaster Grace Church, Bath, and also mem. choir of Church of the Heavenly Rest, New York; was first director of Mendelssohn Club of Bath, now an honorary member of that organization; composer of many songs, including, "Thine Eyes Still Shine for Me," "Estranged," "Heartsease," "Rest and Sleep," "Nevermore," "Cavalier's Song," "Blessed Dreams," "Te Souviens-tu," etc.; for piano, "Morning Serenade," "Evening Serenade," "Corona Waltzes," and others; for male voices, "Madrigal —Lend Your Ear Pretty Maid"; sacred music, "O Word of God Incarnate," and "O Jesu Thou Art Standing," for chorus choir with tenor solo; for full orchestra, "Perplexity," "Dream of the Dance," and "Daffodil Dance"; for strings, "Ludeah"; collaborated with nationally known librettists as Cheever Goodwin, Frederick Rankin, and Clay M. Greene in the light operas, "The Regatta Girl," "Cocheta," "Princess Madcap," and others produced in New York and other cities; spent two winters in Germany in study; spends part of each year abroad; author of newspaper articles on musical matters, travel, and musical criticism. Retired. Permanent address, Room 303, 85 Exchange St., Portland, Me.

**McLellan, James Alexander,** church organist; b. Bath. Me.; s. John Houghton and Louise McLellan; studied piano with Mrs. Jesse Berry, Anna Howell, Mrs. Mary Duncan, Alice McDowell; organ with Wallace Goodrich, Henry Dunham and Catherine Luce: solfeggio with Mrs. Warner; piano and harmony with Jane Foreitier; and special student for 3 yrs. at N. E. Conservatory; mem. Me. Festival Chorus and Portland Psychology Asso.; formerly org. at Swedenborgian Church, Winter St. Cong. and People's Baptist Church, Bath, Kenne-

bunk Cong., All Soul's Univ., and supply at St. Luke's Cathedral, Portland. Address, 240 State St., Portland, Me.

**McMennamin, Carrie L.,** teacher of piano and orchestra leader; b. Houlton, Me., Dec. 31, 1869; d. George A. Gerow and Rest B. Green; m. John E. McMennamin, June 3, 1896; organist Episcopal Church. Address, Limestone, Me.

**Melcher, Margaret Jane,** teacher of piano and organ; b. Brunswick, Me., Dec. 30, 1864; d. Daniel M. and Margaret (Chamberlain) Melcher; organist at Epis. Church. Res., 933 High St., Bath, Me.

**Meleod, Albertina M.,** m.t. Address, Rumford, Me.

**Menish, Esther,** vocalist; mem. Women's Choral Society. Address, 34 Belmeade Rd., Portland, Me.

**Merriam, Clarice Emma,** pianist and teacher; b. Readfield, Me., Oct. 25, 1890; d. Eli and Celia J. Haines; grad. Portland High School; studied with Frank L. Rankin, Portland, and Ellen Bronson Babcock, Mrs. A. M. Virgil and Rudolph Ganz; mem. MacDowell Club, Portland, and Portland Rossini Club. Vocation, teacher in Portland since 1908. Address, 111 Payson St., Portland, Me.

**Merrill, Alice Knight,** teacher of piano, accompanist, violinist, organist; b. Falmouth, Me., June 26, 1882; d. Columbus and Octavia Prince Knight; ed. Westbrook Seminary; studied piano with Prof. E. A. Blanchard; violin with Frank Burnham and Bertha Webb; played violin in Pleasant Hill Orch.; piano in the Merrill Orchestra; mem. First Cong. Church, Falmouth, and organist for 48 yrs.; mem. Falmouth History Club. Address, Falmouth, Me.

**Merrill, Barbara Elizabeth,** organist; b. Augusta, Me., Nov. 30, 1892; d. Treby and Amie (Barbour) Johnson; m. Arthur S. Merrill, Aug. 16, 1917; organist, Unit. Church, 1915-16, Univ. Church, 1919-20, Cong. Church, 1924; asst. librarian at Lithgow, 1908; filing clerk, Augusta State Hosp., 1914-16; mem. American Legion Auxiliary; Kindergarten Mothers' Club. Res., 8½ Prospect St., Augusta, Me.

**Merrill, Mrs. Freeman,** organist; studied with Grace B. Howes; org. Pine St. Methodist Church, Bangor. Address, Bangor, Me.

**Merrill, Mrs. Gertrude S.,** vocalist (soprano); mem. Portland Festival Chorus; mem. Portland Polyphonic Society. Address, 42 Stevens Ave., Portland, Me.

**Merrill, Gladys Helen,** cellist; b. Solon, Me., Aug. 1, 1893; d. Leon S. and Alice Wilson Merrill; ed. University of Maine; studied with Adelbert Sprague; mem. Bangor Symphony Orchestra; mem. Phi Mu Sorority, Phi Kappa Phi Fraternity, Rebekahs and Grange. Vocation, teacher of French and History. Address, University of Maine, Orono, Me.

**Merrill, Harry F.,** vocalist (bass); soloist, oratorio and concert; has sung leading roles in nearly all the oratorios produced in Portland for 40 yrs.; studied with W. H. Dennett. Vocation, banker; Treas. Fidelity Trust Co. Res., 94 Emery St., Portland, Me.

**Merrill, Henry Foster,** vocalist (bass); b. Portland, Me., Feb. 15, 1864; s. Samuel N. and Elizabeth Foster Merrill; ed. Colby College (A.M. 1924); m. Mabel A. Randall; Chairman Music Commission, Portland, for 10 yrs., and precentor at Portland Municipal Sunday Concerts for greater part of that time; Past President and honorary member Portland Men's Singing Club; mem. Portland, Cumberland, Rotary and Lion's Clubs; Mason. Vocation, merchant; 46 yrs. with Randall & McAllister, coal dealers; Pres. of the Port of Portland; Chairman N. E. Council; Vice Pres. National Rivers and Harbors Congress; Trustee State Reformatory for Men. Res., 5 Eastern Promenade; o., 84 Commercial St., Portland, Me.

**Merrill, Marcia,** vocalist (mezzo contralto), soloist; studied with Mrs. Dudley Fitts, Boston; mem. Portland Rossini Club; soloist church choir, Brockton, Mass.; concert and oratorio. Address, 94 Emery St., Portland, Me.

**Merrill, Mrs. Sadie L.,** pianist; b. West Scarboro, Me., July 8, 1898; d. Joshua D. and Etta A. Milliken; studied with R. O. Roberts, Saco, and Mrs. Rupert Neily, Portland. Address, R. D. No. 6, Box 75, So. Portland, Me.

**Merrill, Wallace L.,** instrumentalist, clarinet and cornet; b. Cumberland Center, Me., Dec. 14, 1865; s. P. Adam and Henrietta (Burton) Merrill; m. Harriet Cutler, June 23, 1906; ed. Greeley Institute; mem. old Cumberland Band. Vocation, building and farming. Res., R. D. No. 2, Cumberland Center, Me.

**Mershon, Harry G.,** vocalist (tenor);

mem. Portland Polyphonic Society. Address, Portland, Me.

**Metcalf, Dr. Charles A.,** vocalist; mem. Bach choir, Bangor. Address, Bangor, Me.

**Meyer, Mrs. Marion D.,** m.t. Address, Eastbrook, Me.

**Michaud, Ozella,** teacher of violin. Address, 205 Main St., Sanford, Me.

**Millay, Edna St. Vincent,** poet, librettist; b. Rockland, Me., Feb. 22, 1892; d. Henry Tolman and Cora (Buzzelle) Millay; A.B. degree, Vassar, 1917; LL.D. honorary degree, Tufts College, 1925; m. Eugen Jan Boessevain, 1923; winner of Pulitzer Prize ($1000), 1922, for best volume of verse; author of the book for Deems Taylor's Opera, "The King's Henchman," and many poems of note. Address, care of Harper Bros., New York City.

**Millay, Velma Willis,** pianist, organist; mem. Portland Branch N. E. Chapter Am. Guild of Organists; mem. Chamber Music Club, Portland; music teacher. Address, 95 Pine St., Portland, Me.

**Miller, Carrie Ella,** vocalist (contralto); b. Durham, Me.; d. Samuel Robinson and Elizabeth Hodgkins Miller; ed. public schools of Portland and Kent's Hill Seminary; studied with W. Stockbridge, W. H. Dennett, Portland, and Myron Whitney, Boston; soloist 7 yrs. Pine St. Cong. Church, Lewiston; Pres. B. & P. W. Club 3 yrs.; Treas. Stanton Bird Club; mem. Eastern Star; author, Birds of Lewiston-Auburn and Vicinity; former mem. Festival Chorus; first Pres., Spinet Club, and mem. 1894 to 1917, when it merged into the Philharmonic. Vocation, banking. Address, 36 Cottage St., Lewiston, Me.

**Miller, Eva Joan,** teacher of violin; b. Auburn, Me., May 14, 1907; d. Morris M. and Sarah E. Miller; studied with Leigh Fenderson and Mark Fonaroff, N. Y.; ed. Inst. Musical Art, N. Y., Boston University and summer course at Inst. of Normal Methods, Auburndale, Mass.; mem. Portland Rossini Club. Vocation, music supervisor of No. Berwick and Wells, Me. Address, 141 Hampshire St., Auburn, Me.

**Miller, Mrs. Martha M.,** m.t. Address, 24 Kidder St., East, Portland, Me.

**Miller, Thor,** violinist, cellist; b. Portland, Me., Nov. 19, 1900; s. Andrew and Amelia Miller; ed. Univ. of Maine and B. U. Medical School; studied with David Fisher and Joseph Korda; Mason; mem. Lambda Chi Alpha, Sigma Phi Sigma, and Alpha Kappa Kappa; mem. theatre trio with David Fisher and Raymond Coburn; mem. several concert trios. Address, 194 Mass. Ave., Portland, Me.

**Millett, Mrs. Muriel M.,** vocalist (soprano); mem. Women's Choral Society; mem. Portland Festival Chorus. Address, 247 Congress St., Portland, Me.

**Milliken, Philip,** vocalist; mem. Portland Men's Singing Club. Address, 11 Berkeley St., Portland, Me.

**Mills, Lois F.,** teacher of piano; mem. Portland Rossini Club; pianist, Philharmonic Trio. Address, 82 Park Ave., Portland, Me.

**Miner, Antonia Sawyer,** impresario, concert artist (contralto), church soloist; b. Waterville, Me.; d. Asher M. and Adeline Chase Savage; ed. public schools at Waterville and Coburn Classical Institute; m. Henry Hubbard Sawyer, later married Ashley Harrison Miner; studied with Harriet Long, Boston, Charles R. Adams, Warren Davenport, Ivan Morowski; also in New York, London and Paris; studied diction with Leon Jancey and in Paris with Anna de La Grange, in Germany with Mrs. Victor Beuliam; studied Leider German with George Henschel; coached for oratorio in London with Sir Joseph Barnby and later sung in oratorios in London for him; has sung in many churches; was soloist 12 yrs. in the Old First Presbyterian Church on Fifth Avenue and 8 yrs. at the Jewish Temple on Fifth Ave., N. Y.; as concert artist has appeared in all the principal cities in the country; toured America for one season with Anton Seidl; as impresario has been manager for some of the most famous artists in the world; founded music center in Metropolitan District of New York. Address, Antonia Sawyer, Inc., Aeolian Hall, New York City, and 106 Central Ave., White Plains, New York.

**Miner, William Francis,** band leader; b. East Providence, R. I., March 3, 1873; ed. elementary and high schools, East Prov., R. I., and A.B. degree Brown University; mem. Rhode Island Nat. Guard 6 yrs.; leader of Wheeler's Band of Farmington. Vocation, superintendent of schools. Res., Farmington, Me.

**Mitchell, Charles Banks,** instrumentalist (mandolin, mandola, mando-cello and mando bass); b. Portland, Me., June 22, 1892; s. George W. and Ada L. Mitchell; m. Elizabeth Pike, Oct. 22, 1921; ed. Portland, Me.; studied with S. A. Thompson; mem. Thompson's Mando Orchestra; mem. Woodfords Club, St. Albans Commandery, K. T., Kora Shrine, 32° Scottish Rite, Maine Consistory. Vocation, civil engineer. Address, Kezar Falls, Me.

**Mitchell, Mrs. Ethel L.,** vocalist; mem. Women's Choral Society. Address, Eastland Hotel, Portland, Me.

**Mitchell, Etta Andrews,** teacher of piano; vocalist (soprano); b. Turner, Me., March 28, 1886; d. Seth Dean and Flora Lombard Andrews; studied with E. W. Hanscom; mem. Philharmonic Club, Auburn, Me. Address, Saints Rest, Buckfield, Me.

**Mitchell, Margaret P.,** school music supervisor. Address, Islesboro, Me.

**Mogan, Matthias F.,** mem. Warren Male Quartette. Address, Westbrook, Me.

**Monteith, J. A.,** mem. Favorite Four Male Quartette. Address, Rumford, Me.

**Montgomery, John H.,** vocalist; former mem. Portland Weber Club and Festival Chorus. Address, 174 Eastern Promenade, Portland, Me.

**Montpelier, Yvonne,** teacher of piano, accompanist; mem. Portland Rossini Club, Portland Polyphonic Society and MacDowell Club. Studio, 562 Congress St., Portland, Me.

**Moody, Edna Luetta,** vocalist (mezzo soprano); teacher of piano; b. Richmond, Me., April 9, 1898; d. Arthur B. and Alice M. Moody; ed. St. Joseph's Convent and at N. E. Conservatory; studied voice with L. B. Cain, Nicolo Oulukanoff, Rupert Neily and Lazar S. Samoiloff of N. Y.; piano with Sister Carolyn, Frank S. Watson and Dr. Latham True; mem. Women's Choral Society. Address, 28 Lincoln St., Portland, Me.

**Moody, Florence,** m.t. Address, 38 Church St., Gardiner, Me.

**Moody, Jessie C.,** pianist; mem. Cecilia Club, Augusta. Address, Augusta, Me.

**Moore, Dorothy M.,** violinist; mem. Schubert Quartet, Portland. Address, Portland, Me.

**Moore, Mrs. E. G.,** m.t. Address, 127 Brunswick Ave., Gardiner, Me.

**Moore, Grace Thompson,** music teacher, orchestral leader and accompanist; b. Prospect Harbor, Me.; d. Samuel Oscar and Ellen Hutchings Moore; ed. East Maine Conference Seminary, Bucksport, Me.; studied with B. J. Lang, Boston; leader and manager Grace Thompson Moore Trio; charter mem. Musicians Club, New York; mem. Board of Trustees Professional Woman's League, N. Y.; mem. Maine Women's Club of New York, Maine Society of N. Y., Woman's Roosevelt Memorial Association, Inc.; author, "Home," "The Birches," "August in Maine," "Vacation Days," "Our Soldiers," "Fulfillment," "Daybreak," "The Squirrel," "A Protest," "Youth," "To a Wee Gray Cat," "A Beloved Gypsy," "Life," "Who Knows?" "Springtime Up In Maine," "Lindbergh," and other poems; including a large collection of verses for children. Summer home, "The Birches," Prospect Harbor, Me. Address, The St. Augustine, 96 Sterling Place, Brooklyn, N. Y.

**Moore, Mabel Cutler,** teacher of piano; b. Farmington, Me., Dec. 6, 1880; d. Rev. Albert Weston and Sarah Frances (Norton) Moore; studied piano with B. J. Lang; piano and harmony with Malcolm B. Lang, Boston; harmony and counterpoint, Siegel-Meyers; grad. Correspondence School, Chicago; taught privately in Lynn and Boston 14 yrs. Address, Cliftondale, Mass.

**Moreau, Bernadette,** org. Cathedral of the Immaculate Conception, Portland. Address, 126 High St., Portland, Me.

**Morey, Mrs. Frank A.,** vocalist (alto); b. Lewiston, Me., Oct. 2, 1866; d. Oscar G. and Phebe C. Douglass; m. Frank A. Morey, June 24, 1889; studied with Homer Norris; mem. Pine St. Cong. Church Choir, Bates St. Baptist and Main St. Free Baptist; mem. Philharmonic Club, Festival Chorus, Cosmos Guild, Twin City Parliamentary and Mt. Olivet Chap., O. E. S.; mem. Clef Club, 1895 to 1907. Address, 161 Wood St., Lewiston, Me.

**Morgan, Mrs. Gladys St. Clair,** vocalist (contralto); music editor; b. South Hope, Me., Nov. 15, 1886; d. R. L. and Grace St. Clair Jones; m. William E. Morgan, May 22, 1925; studied with Mrs. Lillian S. Copping, Agnes Pooler, Clarence Pendleton and Allan H. Ramsay; mem. quartet Univ. Church; mem. Methebesec Club; mem. Exec. Board of

Rubinstein Club; former mem. Wight Philharmonic Society; music editor Rockland Courier-Gazette. Address, 462 Old County Road, Rockland, Me.

**Morin, Rhea Couillard,** concert and opera artist (soprano); began study of piano at age of five; studied voice with Rupert Neily and Mrs. F. P. Clark; has appeared in many Maine and Mass. cities. Address, Lewiston, Me.

**Morin, Josafa,** violinist, teacher and conductor; b. St. Vital, Lampton, P. Q., in 1891; studied with Arthur Brunelle of Lewiston, Fred A. Given of Portland, Franklin Holding of Boston, Ovide Musin and the Belgian Conservatory of Music, N. Y. City; studied theory with Edward Kilyeni of N. Y.; appeared in recital in New York, at the Strand Theatre, Portland; violin soloist with Orpheon Chorale Society, Lewiston, in 1916; former mem. Capitol Theatre Orchestra and concert master at Loew's State Theatre, New York; former professor of violin at Gordon College of Music, Brooklyn, N. Y.; in 1923 he established the Belgian School of Violin in Lewiston; form. cond. of the Lewiston-Auburn Symphony Orchestra. Res., 112 Lisbon St., Lewiston, Me.

**Morong, Mrs. Walter W.,** mem. MacDowell Club. Address, Falmouth Foreside, Me.

**Morris, Frank,** violinist. Address, 88 Park St., Portland, Me.

**Morrison, Jennie King** (see Mrs. Frank J. Bragdon).

**Morrison, Margery,** musical director, coach and répétiteur; b. Skowhegan, Me.; d. Lucius Lincoln and Estella Sawyer Morrison; ed. Skowhegan High School and Carleton College, Minn.; orchestral pianist A.F.M.; studied with Julius Hartt, Kate Chittenden, and in Fontainebleau, Milan and Paris; has directed opera for Milton Aborn and has had professional connection with French Opera in San Francisco and the French-American Opera-Comique in New York and has lectured for the New York Board of Education on Edward MacDowell. Res. Hotel Somerset, 150 W. 47th St., New York City, N. Y.

**Morse, Mrs. Celia,** vocalist; mem. Women's Choral Society. Address, 147 Rochester St., Westbrook, Me.

**Morse, Lloyd Ernest,** instrumentalist (bassoon); b. Millinocket, Me., Aug. 19, 1905; s. Ernest E. and Vena R. Morse; mem. Portland Municipal Orchestra; former mem. Portland Orchestral Society; mem. 13 Club. Address, 90 Brackett St., Portland, Me.

**Morse, May,** m.t. Address, 75 Green St., Bath, Me.

**Morton, Agnes Louise,** organist; b. Paris, Me., Oct. 20, 1862; d. Samuel Fessenden and Louise (Keene) Briggs; ed. Oxford Normal Inst.; m. William H. Penfold, June 30, 1885; 2d William P. Morton, Feb. 12, 1908; church organist for 20 yrs.; daily correspondent for Journal, 18 yrs.; Pres. and Sec. Seneca Club; Pres. and Sec. of Euterpean Club; Community Club. Res., So. Paris, Me.

**Moulton, Mrs. Marion A.,** vocalist; mem. Women's Choral Society; leader Young People's Choir, West Cong. Church. Address, 19 Roberts St., Portland, Me.

**Mower, Mildred Louise,** teacher of piano; b. Auburn, Me., Dec. 17, 1897; d. Nathaniel Lincoln and Grace Wilder Mower; ed. Auburn, Me.; studied N. E. Conservatory; mem. Eastern Supervisor's Conference; Philharmonic Society, Auburn. Vocation, supervisor of music in public schools in Lisbon Falls. Address, Lisbon Falls. Mail address, 11 Forest Ave., Auburn, Me.

**Mueller, Ruth Cunard,** organist; b. Bloomington, Ill.; d. Francis A. and Jane Cunard Balles; m. John H. Mueller, July 6, 1904; ed. Wesleyan School of Music and Northwestern Univ.; studied with Mrs. John R. Gray, O. R. Skinner, Alice Doty and William Hubbard Harris; org. Unitarian Church, Castine, Me.; chairman Music Com. Woman's Club, Castine; former mem. Amateur Musical Club, Bloomington, Ill. Address, Castine, Me.

**Mulvaney, Delia Dunn,** vocalist; b. Brewer, Me.; d. Thomas Dunn; m. James D. Mulvaney, June 20, 1888; ed. Brewer, Me.; studied with Prof. Lyon and Alan Haycock; mem. Schumann Club. Address, 139 Pine St., Bangor, Me.

**Munro, Ernest Albert,** instrumentalist (trap drums, bells, xylophone); b. Holyoke, Mass., July 18, 1897; s. Daniel and Lilla Mank Munro; m. Aletha P. Hyler, June 16, 1918; ed. Rockland, Me.; studied with John D. McCarthy, Lewiston, Me.; mem. Rockland Concert Band and Marston's Orchestra; mem. Masons, Blue Lodge, Chapter, Council, Commandery and Shrine, Elks, Lewiston Musicians, Local 409, West Palm Beach

Musicians, Local 806, Loyal Order of Moose, 1461, West Palm Beach; played three seasons in Palm Beach; one season under Basso's Del-Ra-Tone Park Orch.; one season with Charlie Sharp and his Melody Boys; Mirimar Inn Orch., under Ed. Andrews of Boston, and with Dudley Doe's Society Orch.; sub. in the West Palm Beach Band under Everett Allen Moses. Address, 55 Grace St., Rockland, Me.

**Murray, Harvey,** organist, music teacher, composer. Address, Washington, D. C.

**Murray, Mary E.,** music teacher, organist; org. and choir dir. Sacred Heart Church. Address, 120 Grant St., Portland, Me.

**Muzzey, Arthur E.,** organist and music teacher; b. Rollinsford, N. H., July 18, 1870; s. George H. and Elizabeth Hanson Muzzey; m. Mary L. Goding, Aug. 15, 1898; ed. Berwick Academy; studied with Chas. H. Tobey; formerly org. St. Mary's R. C., Dover, and 1st M. E., Tampa, Florida; also Beacon Universalist Church, Brookline, Mass., and Blockley Baptist Church, Philadelphia, Pa.; org. First Parish, Dover, N. H.; Sec. St. John's Lodge, A. F. and A. M., and Unity Chapt., No. 32, R. A. M.; mem. Rotary Club. Address, Portland St., So. Berwick, Me.

**Nash, Helena,** m.t. Address, 54 Elm St., Lewiston, Me.

**Nason, Hamilton,** dramatic tenor, vocal teacher and concert artist; b. Brownville, Me., Nov. 21, 1875; s. Horace B. and Jessie Merrill Nason; m. Elsie Graff, May 7, 1912; ed. Bates Coll., 1901; studied voice with Madame Schoen-Renè, N. Y.; violin with Herr Oswold Schmidt; piano with Fannie Wilson Palmer; composition with P. H. P. Rydning; familiar with the French, German, Italian and Scandinavian languages; appeared in leading cities in U. S., Europe and Canada; composer, "Mass in F," "Communion Service in C Minor," "Communion Service in E flat." Studio, 515 Meagly-Tichnor Bldg., Portland, Oregon.

**Neily, Anne,** concert pianist, teacher of piano; b. Alton, Ill., Sept. 1, 1891; d. William D. and Annie (Curtis) McAdams; ed. Alton, Ill., U. Decatur, Paris, France; m. Rupert Neily, Feb. 12, 1916; traveled Canada and U. S. in concert work, 1910-16; co-dir. Me. Conservatory of Music; mem. Portland Rossini Club and Women's Choral Society. Res., Stony Brook Road, Cape Elizabeth, Me. Studio, Baxter Block, Portland, Me.

**Neily, Rupert,** dir. music, teacher of singing; b. Lawrencetown, Nova Scotia; s. George and Lucetta (Turpel) Neily; ed. English H., Lynn, Mass., Priv. Inst. Am. and Italy; m. Anne M. McAdams, Feb. 12, 1916; organist and choirmaster at Swampscott, Beverly, Newton, Mass.; supervisor music, Westerly, R. I.; teacher singing, Hollins Coll., Va., Lynn, Westerly, N. Y. City, Portland; dir. Me. Conservatory of Music, Portland; dir. Williston Choir; founder and dir. Women's Choral Society, Portland. Res., Stonybrook Road, Cape Elizabeth. Studio, Baxter Block, Portland, Me.

**Nelke, Bernice,** m.t. Address, 137 College St., Lewiston, Me.

**Nelson, Alice Harford,** vocalist (soprano); Sec-Treas. Portland Festival Chorus, 22 yrs.; mem. for 30 yrs. Address, 187 Clark St., Portland, Me.

**Nelson, Donna E.,** school music supervisor. Address, Lincoln, Me.

**Nelson, Mrs. Mary Allen,** vocalist, soloist (contralto); studied with Frank Herbert Tubbs of N. Y.; church and concert soloist. Address, Bangor, Me.

**Nelson, Nels J.,** instrumentalist (E flat tuba); b. Jemptland, Sweden, July 3, 1896; s. Paul and Mary Nelson; m. Mabel Catherine Roberts, June 16, 1916; ed. Monson, Me.; studied with Walter Jackson; mem. Dover-Foxcroft Band; mem. Modern Woodmen of America, Knights of Pythias, Knights of the Maccabees of the World. Vocation, automobile mechanic. Address, Harvey St., Dover-Foxcroft, Me.

**Newcomb, Ruth,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Newman, Mrs. Carrie,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Newman, Edith,** Sec. Augusta Symphony Orchestra. Address, Augusta, Me.

**Newman, Mrs. Neal,** music teacher; accompanist, Festival Chorus. Address, Ellsworth, Me.

**Newton, Elsie E.,** vocalist (soprano) and music teacher; b. Sanford, Me., Nov. 8, 1903; d. Samuel G. and Julia E. Newton; studied with Harry Stott and Rupert Neily; mem. Unitarian Church Choir; mem. Ethelbert Nevin Club,

Rhuhamah Rebekah Lodge, 53, I. O. O. F. Vocal teacher. Address, 4 East St., Sanford, Me.

**Nicholson, Elizabeth,** vocalist; studied with Jennie King Bragdon. Address, Cornell St., So. Portland, Me.

**Nickerson, Mrs. Ruth,** vocalist; mem. Women's Choral Society. Address, 32 Thomas St., So. Portland, Me.

**Nickerson, Viola Isa,** vocalist (soprano); b. Portland, Me., Oct. 10, 1892; d. Charles L. and Isa Starling Nickerson; mem. People's M. E. Church Choir, So. Portland; mem. Maine Music Festival Chorus, Portland, Me. Vocation, clerk. Address, 6 Alder St., So. Portland, Me.

**Nissen, Mrs. Sadie H.,** vocalist. Address, 23 North St., Portland, Me.

**Nixon, Harry E.,** vocalist (baritone); b. Portland, Me., May 3, 1882; s. Edward and Hattie Ingraham Nixon; m. Inez M. George, April 30, 1914; studied with Adelbert Sjoholm; mem. Portland Lodge, F. & A. M., Mt. Vernon Chapter, Elks. Mystic Lodge, I. O. G. T. Vocation, lawyer. Address, 456 Woodford St., Portland, Me.

**Nixon, Inez M.,** vocalist (soprano); b. Lowell, Mass., Sept. 24, 1888; d. Ranson N. and Adriana George; m. Harry E. Nixon, April 30, 1914; studied with Henrietta Rice; mem. choir at Central Sq. Baptist Church, Woodfords, and Warren Cong. Church, Westbrook. Address, 456 Woodford St., Portland, Me.

**Norcross, Esther Kathryn,** piano teacher; b. Old Town, Me.; d. Dr. Joseph and Margaret Norcross; ed. Lasell Seminary; studied with Miss Parkhurst and Paul Krummrich; mem. Neeburban Club. Address, 6 High St., Old Town, Me.

**Norcross, James B.,** flutist; mem. Kotzschmar Club and Portland Flutist's Society. Address, 30 Hutchinson St., So. Portland, Me.

**Norton, Mrs. Florence,** m.t. Address, Parsonsfield, Me.

**Norton, Ruth Knight,** teacher of piano; b. Portland, Me.; d. Howard E. and Adelaide Merrill Knight; ed. Deering High School; studied with Louise Stevenson and Alfred Brinkler; org., Congress St. M. E. Church, Portland; accompanist Juanita Quartette; mem. Deering Orchestra. Address, 904 Baxter Boulevard, Portland, Me.

**Norton, Mrs. U. C.,** conductor and accompanist Jonesport Festival Chorus. Address, Jonesport, Me.

**Noyes, Julia Edwards,** vocalist (contralto); b. Portland, Me.; d. Edward Alling and Julia Edwards Noyes; ed. Portland, Me.; studied with Mr. and Mrs. W. H. Dennett, Mrs. Evelyn D. White, Mrs. Jennie K. Bragdon, Sally F. Akers, Madame Picciotto and M. Georges Duquenne of Paris and Maurice Lafarge and Ethel Cave-Cole of New York; was one of the delegates from Portland Rossini Club at the Bi-ennial Convention of the Nat. Fed. of Music Clubs, 1924; elected to represent the State of Maine on the Board of Directors of the Nat. Fed. of Music Clubs; in 1926, was re-elected at Portland, Oregon; delegate to Chicago Bi-ennial, April, 1927; Pres. Portland Rossini Club; Pres. Maine Federation Music Clubs; director, Western Maine Festival Association. Res., 394 Danforth St.. Portland, Me.

**Noyes, Leola Flint,** pianist, vocalist, teacher of piano; b. Rockland, Me.; d. Herbert H. and Eva Thompson Flint; m. Warren C. Noyes, Sept. 24, 1913; ed. N. E. Conservatory; studied with Charles Haven Bishop, Prof. Alfred de Voto and Dr. Latham True; musical director Junior Harmony Club, Rockland; at age of 13 pianist Bontuit Orch. and until graduating from high school; composer "Sentry March," "The Wigwam." Address, 38 Orange St., Rockland, Me.

**Noyes, Wendell Phillips,** organist, orchestra leader; b. St. Albans, Vt., Dec. 1, 1898; s. John A. E. and Julia Phillips Noyes; m. Mary E. Northgraves, June 18, 1924; ed. Bowdoin College; studied piano with Florence Best LeProhon and Raymond W. Coburn; organ with Prof. Edward H. Wass; orchestra leader since sixteen years old; mem. Victory Theatre Orchestra, Tampa, Florida, 1920; former mem. Portland Band, Barnard's Orchestra, Philadelphia, Collin's Orchestra, Tampa, Florida, and Ferdinando's Havana Orchestra, N. Y.; mem. Musician's Union and Delta Upsilon; org. St. Peter's Episcopal Church, Portland, 1926; teacher piano, banjo, drums. Vocation, musician, salesman. Address, Eastland Hotel, Portland, Me.

**Nye, Dora Trafton,** teacher of piano; b. St. Albans, Me., April 23, 1881; d. Charles C. and Fronia S. (Marston) Trafton; m. Floyd G. Nye, Aug. 29,

1906; ed. N. E. Conservatory, Boston; studied harmony with Wallace Goodrich and Harry Redmond; piano with William Kimball, George Pratt Maxim, Frederick Lincoln and Carl Stasny; pianist at the Bethany Church and accompanist Skowhegan Festival Chorus; mem. Woman's Club, Skowhegan, W. C. T. U., Sorosis Club; formerly teacher in Hartland, Waterville and Skowhegan; contributor to the Etude. Address, 33 Bush St., Skowhegan, Me.

**Nye, Frank A.,** cornettist, vocalist (tenor), band and orchestra dir.; b. Monroe, Me., Oct. 22, 1863; s. David A. and Jane E. Nealey Nye; m. Eva E. Tozier, May 20, 1890; ed. Monroe, Me.; studied with R. B. Hall; dir. American Cadet Band; formerly leader, Monroe Band, 11 yrs., Searsport Band, 8 yrs., Stockton Springs Band, 2 yrs.; played with Hobbs Band, Boston, Post 120 Band, Lowell, Mass., Lewiston Brigade Band, Bangor Band and Belfast Band; mem. Odd Fellows, K. of P., Masons, Royal Arch Chapter; composer, "Penobscot Park March," and several others. Vocation, funeral director. Address, 353 Stevens Ave., Portland, Me.

**Nye, Roger A.,** soloist, concert artist (tenor); b. Fairfield, Me., March 16, 1893; s. William W. and Cora Belle Chapman Nye; m. Marie Elwell, Feb. 8, 1918; ed. Lawrence High, Colby College and Alviene School of Dramatic Arts; studied with Jessie Smith Hubbard, Waterville; Ethelyn Burleigh Stubbs, Augusta, and Isidore Braggiotti, Italy and Boston; coached abroad at Naples and Milan; mem. Music Associates of the State of Maine and mem. N. Y. Matinee Musicale; appeared as soloist Maine Music Festival and before the Arkansas Governor and Legislative Bodies. Res., 133 State St., Augusta, Me.

**Oakes, Frances A.,** pianist, teacher of piano (retired); b. Old Town, Me.; d. Hiram and Emily Oakes; studied with L. W. Ballard. Address, 61 High St., Lewiston, Me.

**Oakman, Carl Shepard, M.D.,** violinist; b. Corinth, Me., Oct. 26, 1876; s. George W. and Georgie Clark Oakman; m. Harriet Brooks, Oct. 20, 1915; ed. Harvard College and Medical School; studied with Emil Mahr at N. E. Conservatory; formerly mem. Boston Festival Orchestra; conductor of Pierian Sodality of Harvard University, 1899-1900; Pres., Fine Arts Society, Detroit, Mich., 1917-19; Sec. Chamber Music Society, Detroit, 1910-14; Sec. Music Festival Asso., Detroit, 1916-21; organized and played first violin in the first string quartette in serious work at Harvard Univ. (the Haydn String Quartet); charter mem. and first Sec. Harvard Musical Club Vocation, physician. Res., 319 Riverside Ave., Muncie, Ind.

**Oakman, Walter Marion,** violinist; b. Corinth, Me., Dec. 11, 1874; s. Francis Marion and Mabelle Waugh Oakman; studied with Oscar E. Wasgatt; mem. Oakman's Orchestra; played violin for dances and other forms of entertainment over a large portion of Penobscot County for 30 yrs. Vocation, farmer. Address, East Corinth, Me.

**O'Brien, Annie J.,** organist; mem. Portland Chapter N. E. Branch, Am. Guild of Organists; org. St. Dominic's Church. Address, 59 State St., Portland, Me.

**O'Brion, Mary Eliza,** pianist and music teacher; b. Limerick, Me., March 9, 1859; d. Lewis and Martha Phinney O'Brion; ed. Portland; studied with George W. Marston, Portland, Giuseppe Buonamici, Florence, Italy, Clara Schumann, Frankfort, Theodor Leschetizky, Vienna, and others; debut with Boston Symphony Orchestra; engaged in concert work for several years. Address, 47 Gardner St., Allston, Mass.

**O'Connor, Elizabeth A.,** teacher of piano; b. Portland, Me.; d. Bernard and Catherine Spelman O'Connor; graduate Convent of Villa Maria, Montreal, Canada; studied with Sisters at Villa Maria and Portland; organ with Prof. George Quimby; substitute organist Cathedral of Immaculate Conception, Portland, and at So. Berwick. Res., 73 Sherman St., Portland, Me.

**O'Connor, Etta J.,** m.t. Address, 34 Otis St., Bangor, Me.

**Oddy, Frank,** Pres. Skowhegan Festival Chorus. Address, Skowhegan, Me.

**Odell, Louise Dade,** A.A.G O., organist, music teacher; b. Hackney, London, England, June 13, 1866; d. Jonathan and Julia Dade; m. Rev. Charles F. Odell, Sept. 28, 1892; ed. London; studied with Rafael Joseffy (piano); Dr. William Crane Carl (organ); Clement R. Gale (theory); org. Christ Epis., St. Mark's Epis, S. Ignatius and Memorial Chapel,

N. Y.; mem. St. Cecilia Club, Literary Club, Caribou, Fortnightly Club, and Philharmonic Club, Tarrytown, N. Y.; associate Am. Guild of Organists; edited musical column for several years Tarrytown Press-Record. Address, 32 So. Main St., Caribou, Me.

**Odlin, Charles,** trombonist. Res., Mitchell Road, Cape Elizabeth, Me.

**O'Donnell, Mrs. William,** m.t. Address, Houlton, Me.

**Ogden, Marguerite,** teacher of harp and organ; b. Bellows Falls, Vt.; d. Rev. Charles T. and Anna Bennett Ogden; ed. Ogantz School, Pa.; studied with Kursteiner, Reintzel and H. A. Shaw; org. Trinity Church, Portland; mem. Maine Historical Society; asso. mem. American Guild of Organists; Vice Pres. Portland Rossini Club; Vice Pres. Woman's Auxiliary Protestant Episcopal Church; author, article on "Greek Ecclesiastical Music" in "Greeks of America," by Burgess. Address, 53 Clifton St., Portland, Me.

**Olcott, Mrs. Evelyn Dutton Fogg,** vocalist (contralto); b. Portland, Me., Jan. 20, 1880; d. Orrin Stanley and Helen Barker Fogg; m. Herman Parker Olcott, Dec. 22, 1915; studied with Emilio Agramonte, Sally F. Akers, Mme. Milka Ternina, Mrs. Toedt; mem. choir 4th Ave. Presbyterian, West End Presb., N. Y. City, First Presb. Church, Brooklyn, Westminster Cong., Kansas City; soloist with Minneapolis Symphony Orchestra, Kansas City Symphony Orchestra, New York Oratorio Society, Brooklyn Oratorio Society, University Extension Concerts, Kansas Univ.; teacher of singing School of Fine Arts, Univ. of Kansas, 1917-18; mem. Rossini Club, Portland, and Women's Musical Club, Lawrence, Kansas. Address, Choate School, Wallingford, Conn.

**Orr, Beatrice B.,** music teacher. Address, 454 Cumberland Ave., Portland, Me.

**Osborne, Alice Julia,** teacher of piano; b. St. Albans, Me., Aug. 20, 1866; d. Isaac and Laura Trafton Osborne; m. Ellwyn Matthews, Aug. 7, 1887; ed. N. E. Conservatory; studied with Frederick J. Lincoln; organist Methodist Church, St. Albans. Address, St. Albans, Me.

**Osgood, Mrs. Alton R.,** vocalist (alto); mem. Portland Festival Chorus. Address, 346 Stevens Ave., Portland, Me.

**Otis, Mrs. Elizabeth L.,** vocalist (lyric soprano); mem. Portland Rossini Club. Address, 5 Crescent St., Portland, Me.

**Otis, Grace M.,** instrumentalist (mandolin); studied with Clifford E. Leighton; mem. B. P. W. Club Orchestra and Laura E. Ross Ladies Orchestra. Address, 146 Sherman St., Portland, Me.

**Ouellette, Reginald,** violinist; b. Lewiston, Me., April 18, 1907; s. Pierre and Jennie (Gosselin) Ouellette; ed. Lewiston; studied with Josafa Morin and Henry Gifford; mem. Lewiston-Auburn Symphony Orchestra; mem. St. Mary's Church Choir (baritone). Vocation, shoemaker. Address, 152 Lincoln St., Lewiston, Me.

**Page, Edith Wentworth,** teacher of piano; b. Gardiner, Me., Feb. 26, 1874; d. Augustus C. and Climena Packard Page; studied with H. Kotzschmar. Address, 57 Chestnut St., Gardiner, Me.

**Page, Madelyn Loy,** vocalist, commer. teacher; b. Orono, Me., July 10, 1905; d. Chester T. and Clara E. Page; ed. Univ. of Maine and Lasell Seminary; studied with Carrie Newman, Bangor; Mrs. Kendall, Boston, and Mrs. Marion Theis, Westbrook; soloist Methodist Church, Orono and Gorham; mem. Annie Louise Cary Club, Gorham, and Women's Choral Society, Portland. Vocation, teacher. Address, 111 Main St., Gorham, Me.

**Paine, Doris,** m.t. Address, New Sharon, Me.

**Paine, Edgar H.,** teacher of piano; Pres. Kotzschmar Club, 1927-28. Address, 103 Oak St., Portland, Me.

**Palmer, E. Beryl,** m.t. Address, Patten, Me.

**Palmer, Mrs. Florence Knight,** vocalist (soprano), soloist, teacher; b. Falmouth, Me., Aug. 30, 1870; d. Alonzo and Mary Merrill Knight; m. Fred H. Palmer, Nov. 24, 1897; ed. Westbrook Seminary; studied with W. H. Dennett, Sig. Olivieri, Sig. Vannucini, Alberto Randegger and others; mem. choir High St., Cong. Sq., State St. Churches, Portland, and soloist, Tompkins Ave. Cong. Church, Brooklyn, N. Y.; Vice Pres. Portland Rossini Club; mem. Choral Art Society; was one of two artists to receive special diploma of honor at World's Fair, Chicago, 1893. Address, 87 Carroll St., Portland, Me.

**Palmer, John,** vocalist; mem. Cosmopolitan Quartette. Address, Portland, Me.

**Pappas, Charles,** music teacher; b. Arahova, Greece, Jan. 2, 1901; s. Peter and Pandora Pappas; studied with A. M. Testa; dir. Lewiston and Auburn Mandolin, Banjo, Guitar, Ukulele Club. Address, Lewiston, Me.

**Paquin, J.,** Vice Pres. Augusta Symphony Orchestra. Address, Augusta, Me.

**Park, Ruth A.,** violinist, soloist. Address, Fairfield, Me.

**Parker, Ardelle,** m.t. Address, Winter Harbor, Me.

**Parker, Mrs. Gertrude S.,** pianist. Address, Rockland, Me.

**Parker, Otis Freeman,** music teacher and bandsman; b. Auburn, Me., Sept. 21, 1885; s. Dwight H. and Phylena Parker; m. Margarett McCarthy, July 25, 1907; ed. in public schools of Auburn; studied with Prof. Thieme and Frank Rigby, trombone and English horn with Myron Watson and euphonium with Charles C. Johnson; mem. Lewiston Brigade Band (euphonium); mem. Barrett's, Pettengill's and Parker's Orchestras (violin); mem. A. F. of M., No. 409, Sons of Veterans, A. C. Pray Camp, No. 2, Auburn, American Legion; former mem. Coast Artillery Band, 19th C. A. C. Vocation, shoemaker. Address, 313½ Bates St., Lewiston, Me.

**Parker, Mrs. Walter,** violinist; mem. Portland Rossini Club. Address, Cape Elizabeth, Me.

**Parker, Mrs. W. H.,** vocalist (soprano); mem. Portland Festival Chorus. Address, 64 Morning St., Portland, Me.

**Parmenter, Esther Haley,** pianist; b. Sanford, Me., Sept. 14, 1893; d. Leroy and Grace Frost Haley; m. LeClare Fall Parmenter, April 23, 1918; grad. New England Conservatory; studied with Lucy Dean; mem. Portland Rossini Club and The Woman's Literary Union. Address, 23 Columbia Road, Portland, Me.

**Parrott, Arthur F., Jr.,** musician; b. Augusta, Me., June 9, 1900; s. Arthur F. and H. Lillian Parrott; ed. Augusta and at University of Maine; studied with Carl Liberty; mem. Musicians Union, Local 460, Augusta. Vocation, salesman. Address, 15 7th Ave., Brooklyn, N. Y.

**Parsons, Mrs. W. H.,** pianist; accompanist Newcastle-Damariscotta Festival Chorus. Address, Damariscotta, Me.

**Patch, Mrs. Clifford,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Patrick, Catherine,** violinist; priv. mem. Marston Club; priv. mem. Portland Rossini Club; mem. Chamber Music Club; former mem. Pleasant Hill Orchestra, Falmouth. Address, 42 West St., Portland, Me.

**Patrick, Mrs. Daniel C.,** pianist; mem. Portland Rossini Club. Address, 104 Deerfield Rd., Portland, Me.

**Pates, Reta,** instrumentalist (violoncello); mem. Portland Municipal Orchestra. Address, Portland, Me.

**Pattee, Lillian Mowry,** violinist; b. Dorchester, Mass.; d. Albert Daniel and Ella Frances Treat Mowry; m. Sumner Chadbourne Pattee, M.D., May 25, 1911; studied with Frederic R. Sweetser, Emil Mahr, Mabel Beaman, Boston, and at N. E. Conservatory; formerly org., Unitarian Church, Belfast, Me., and mem. First Cong. Church Choir, Searsport, Me.; mem. John Cochran Chapter, D. A. R., Primrose Chapter, O. E. S., B. & P. Woman's Club, Nat. Woman's Civic Federation and Unitarian Alliance. Vocation, artist and teacher of dancing. Address, Belfast, Me.

**Patten, Ada C.,** m.t. Address, Hampden, Me.

**Patterson, Mrs. Blanche E.,** vocalist (soprano); mem. Portland Festival Chorus. Address, 241 High St., Portland, Me.

**Patterson, Harriet Frances,** music director; b. Winslow, Me., Jan. 19, 1891; d. Hollis A. and Maud E. (Grant) Simpson; ed. Winslow and Farmington Normal School; m. Sidney W. Patterson, June 21, 1916; taught public schools, Winslow, 1909-10, Skowhegan, 1911-16; teacher of piano; organizer and dir. normal piano dept., Coburn; chairman of music week com.; dir. mandolin club. Res., R. D. No. 41, Waterville, Me.

**Payson, Donald,** composer; s. Franklin C. Payson; graduate Harvard College, 1908, and Harvard Law School, 1911; m. Mrs. Dorothy Bullitt. Vocation, lawyer. Res., Falmouth Foreside, Me. Address, R. F. D. No. 4, Portland, Me.

**Payson, Mrs. Fred,** vocalist; appeared in Grand Opera with Mary Garden. Address, So. Hope, Me.

**Payson, Mrs. Herbert,** pianist; priv. mem. Portland Rossini Club. Address, 71 Bowdoin St., Portland, Me.

**Peabody, Ruth,** school music supervisor. Address, Mt. Desert, Me.

**Peacock, Eleanor M.,** m.t. Address, Readfield, Me.

**Pearson, Mrs. Frank,** m.t. Address, Houlton, Me.

**Pease, Isabelle,** violinist; mem. Portland Rossini Club. Address, 57 Coyle St., Portland, Me.

**Peavey, Olive M.** (Mrs. William A.), organist and soloist (soprano), music teacher; b. Orland, Me., May 28, 1875; d. of Orrin P. and Mary A. (Hopkins) Harriman; m. William A. Peavey, Jan. 13, 1898; ed. at Bucksport; studied with Mrs. Mary Hopkins; org. Methodist Church, Bucksport; mem. Bucksport Festival Chorus; Sec. of Sunday School; org. Eastern Star; Pres. Ladies Aid Society. Address, R. D. 3, Box 50, Bucksport, Me.

**Peck, Mrs. Willard,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Peirce, Louise Dennett,** organist, teacher piano; b. Bangor, Me., Nov. 12, 1889; d. Jacob K. and Annie Riggs Dennett; m. Harry E. Peirce, June 27, 1917; studied with Helen Dunton Gilchrist; org. First Parish Unitarian Church Choir; mem. Belfast Musical Society, 1904-1912. Address, Star Route No. 1302, Belfast, Me.

**Penley, Hazel Belle,** accompanist, teacher of piano; b. Auburn, Me., June 10, 1904; d. Walter E. and Ada Hascall Penley; studied with Arthur Nash Pettengill; org. First Universalist Church, Lewiston; mem. Philharmonic Club. Address, 167 Summer St., Auburn, Me.

**Pennell, George W.,** Sec. Kotzschmar Club. Address, 164 Concord St., Portland, Me.

**Pennell, Gladys F.,** soloist (soprano); b. Harmony, Me., Aug. 27, 1896; d. Frank P. and Emma C. Pennell; ed. Skowhegan, Me., and American Institute of Normal Methods at Lasell Seminary, Auburndale, Mass.; studied with Mrs. Frank B. Hubbard; mem. Methodist Church Choir, Skowhegan; Pres. Skowhegan Festival Chorus; mem. Skowhegan Sorosis Club. Summer home, Orr's Island, Me. Address, 91 West Front St., Skowhegan, Me.

**Pennell, Priscilla,** violinist; mem. Portland Municipal Orchestra. Address, 173 Bolton St., Portland, Me.

**Percious, Arthur T.,** violin teacher. Address, 156 Free St., Portland, Me.

**Perkins, David Page,** composer, vocalist (first tenor); b. Eastport, Me., March 2, 1850; s. David and Margaret Brazier Perkins; m. Margaret W. Fessenden, June 10, 1884; ed. Eastman's Nat. Bus. Coll., Poughkeepsie, N. Y.; studied with John Morgan, Portland, Me.; mem. Swedenborgian Church Choir; composer, "Welcome" and words for "Chorus of Hunters" by Marston; author, "Time Saving Manner of Conducting Business," "History of the Portland Society of the New Jerusalem," "Improved Rules of Multiplication" and game called "Multi"; founder of the Weber Club, 1880, Sec. of same; mem. Haydn Asso., Maine Festival Chorus (Western Division); Scribe of Portland Encampment, No. 19, I. O. O. F., for 28 yrs.; Sec. and Treas. Spanish Literary Society; Patrons of Husbandry, N. E. Order of Protection, Temple of Honor, Good Templars. Res., 286a Congress St., Portland, Me.

**Perkins, Hazel Clary,** violinist; b. So. Portland, Me., Aug. 28, 1905; d. Charles H. and Jennie Perkins; studied with David E. Fisher; mem. Portland Municipal Orchestra, Marston Club. Vocation, stenographer. Address, 387 Summer St., So. Portland, Me.

**Perkins, Mrs. Margaret,** org. St. Mary's Catholic Church. Address, Augusta, Me.

**Perkins, Marjorie,** m.t. Address, Pray St., Gardiner, Me.

**Perry, Charles Sprague,** pianist; b. Auburn, Me., May 4, 1878; s. Samuel T. and Ellen E. Perry; m. Mabel L. Whitman, Oct. 29, 1903; ed. public schools of Auburn; studied with Miss Yeaton and E. W. Hanstom; mem. Payne's Second Regiment Band, 9 yrs. (bass drum), Perry's Orchestra (piano), Abou Ben Adhem Lodge, I. O. O. F., Musicians Union, Local No. 409; Pres. Sprague Club. Vocation, shoe cutter. Address, 357 Court St., Auburn, Me.

**Perry, E. Beryl,** teacher of piano; b. Fort Fairfield, Me., Nov. 13, 1891; d. Henry W. and Mora C. Knight Perry; ed. N. E. Conservatory; studied with Charles Dennee; org. Methodist, Unitarian and Episcopal Churches; Vice Pres. Pollyanna Club; chairman of Music Committee of the Philomathean Club; mem. Eastern Star Lodge, Cong. Church, and Tennis Club. Address, Main St., Fort Fairfield, Me.

**Perry, Mrs. Eva Prentiss,** vocalist (so-

prano), organist, music teacher; b. Oakland, Me., Sept. 30, 1865; d. William H. and Annie E. Prentiss; m. Oscar E. Perry, May 13, 1904; ed. East Greenwich Academy, class 1885; studied with Prof. O. L. Carter and F. Hathorne; mem. Dunn Memorial M. E. Church Choir, Tuesday Club and Rebekah Lodge; Treas. Tuesday Club. Address, Main St., Oakland, Me.

**Peters, Thomas B.,** conductor, Deane's Orchestral Club. Address, 175 Coyle St., Portland, Me.

**Petersen, Mrs. Leah T.,** music teacher, pianist; mem. MacDowell Club and Portland Rossini Club. Address, 655 Congress St., Portland, Me.

**Peterson, Edwin,** Sec. Milo Festival Chorus. Address, Milo, Me.

**Peterson, Ellen M.,** m.t. Address, 50 Columbia St., Bangor, Me.

**Peterson, Ethel M.,** m.t.; conductor Me. Festival Chorus. Address, Milo, Me.

**Petit, Elizabeth,** vocalist (mezzo-soprano); b. Biddeford, Me.; d. Ovide and Julie Garneau Petit; ed. St. Joseph's School, Biddeford, Me.; studied with Sisters of Good Shepherd, Prof. E. Clarke and Prof. Brinkler; and Normal Course at Siegel-Myers School of Music, Chicago; mem. Society of Children of Mary. Vocation, teacher of piano. Address, 4 Graham St., Biddeford, Me.

**Pettengill, Arthur Nash,** teacher of piano, organ and violin; b. Lewiston, Me., April 8, 1877; s. George S. and Flavilla Golden Pettengill; m. Florence D. Hill, cellist, April 9, 1900; ed. public and private schools; studied with Mattie G. Wood, B. F. Wood, Otto C. de Scheda, E. W. Hanscom and Charles Dennee; choirmaster and organist Trinity Episcopal Church, 1904-1924, Calvary M. E. Church since 1924; org., Ashla Lodge, F. & A. M., King Hiram Chapter, Dunlap Council, Lewiston Commandery, K. T., Lewiston Lodge of Perfection and pianist Kora Temple, A. A. O. U. M. S.; director Lewiston Brigade Band (trombone), Arthur N. Pettengill Orchestra; Vice Pres. Musicians Protective Union; conductor, Lewiston-Auburn Symphony Orchestra. Address, 535 Main St., Lewiston, Me. Studio, 198 Lisbon St., Lewiston, Me.

**Pettengill, Lawrence C.,** clarinettist and violinist; b. East Auburn, Me., Dec. 22, 1856; s. Isaac D. and Deborah M. (Gowell) Pettengill; m. Mary E. Sawyer, May 26, 1888; ed. East Auburn, Me.; studied with F. D. Record and E. Strasser; mem. Glover's Band, Lewiston Brigade Band, Arthur N. Pettengill's Concert Orchestra, Given's, Wilson's, Callahan's and Gifford's Orchestras; played in Lewiston theatres for 20 yrs.; played summer engagements for about 20 yrs. at Riverton, Old Orchard, Cape Cottage, Popham Beach, and one winter at Everett and Duval Hotels, Jacksonville, Fla. Address, North River Road, Auburn, Me.

**Petty, Mrs. Eliza,** Treas. Skowhegan Festival Chorus. Address, Skowhegan, Me.

**Petty, William,** vocalist; mem. Cosmopoliton Quartette. Address, Portland, Me.

**Phelps, Frank W.,** Pres. Old Town Festival Chorus. Address, Old Town, Me.

**Philbrook, Alice Linwood,** teacher of piano, concert artist; b. Portland, Me., Jan. 20, 1861; d. Lysander V. and Rhoda Heseltine; studied with Carl Baermann and at N. E. Conservatory; honorary mem. Portland Rossini Club (Treas. for 20 yrs.); mem. Verdi Club, New York. Res., 4260 Broadway, N. Y. City.

**Philbrook, Warren C.,** vocalist; b. Sedgwick, Me., Nov. 30, 1857; studied choir singing with J. W. Dresser of Castine and teachers in Portland and Boston; formerly director of various quartets, glee clubs and choirs, and Pres. Waterville Festival Chorus. Vocation, attorney and Justice of Supreme Judicial Court. Address, Waterville, Me.

**Phillips, Lena M.,** violinist. Address, 42 Longfellow St., Westbrook, Me.

**Phillips, William H.,** vocalist (bass); b. Bethel, Me.; s. John W. and Catherine R. Phillips; m. Carrie M. Harmon, July 4, 1880; ed. Bethel, Me.; studied with Wm. L. Fitch, Wm. H. Dennett and Millard Bowdoin; mem. Woodfords Cong., First Baptist and Central Square Church Choirs; mem. Maine Music Festival for 20 yrs. Address, 77 St. Lawrence St., Portland, Me.

**Pierce, Arthur D.,** vocalist (bass); mem. Portland Festival Chorus, 30 yrs.; choir director Second Parish Church. Address, 335 Woodford St., Portland, Me.

**Pierce, Mrs. Arthur D.,** vocalist (alto); mem. Portland Festival Chorus. Address, 335 Woodford St., Portland, Me.

**Pierce, A. W.,** vocalist; mem. Portland

Festival Chorus, 20 yrs. Address, 186 Stanford St., So. Portland, Me.

**Pierce, Mrs. A. W.**, vocalist (alto); mem. Portland Festival Chorus, 20 yrs. Address, 186 Stanford St., So. Portland, Me.

**Pierce, Mrs. Clyde W.**, vocalist; mem. Portland Festival Chorus, 20 yrs. Address, 79 Fessenden St., Portland, Me.

**Pierce, Frank H.**, vocalist. Vocation, grain merchant. Address, 194 Spring St., Portland, Me.

**Pierce, Irving**, soloist (tenor); b. Prospect, Me., May 13, 1890; s. Everett and Josephine Pierce; m. Lillian Maxell, June 22, 1915; ed. Eastern Maine Conference Seminary; studied with Mildred Stone, Bangor; mem. choir Baptist Church, Old Town; formerly dir. Methodist Episcopal Church, Old Town; former mem. choir Baptist Church, Houlton, Methodist Epis., Guilford; Vice Pres. Old Town Festival Chorus; Mason. Vocation, chief accountant University of Maine. Address, 34 Sixth St., Old Town, Me.

**Pierce, Mrs. Josiah** (Isabella L.), vocalist; b. Portland, Me.; d. Daniel Warner and Isabella (Hatch) Millett; m. Josiah Pierce; studied with Hermann Kotzschmar and Herr Schulhoff; one of the founders and a charter mem. of the Portland Rossini Club, also one of its incorporators, now honorary mem. Address, The Royal Palance Hotel, Kensington, London, W. 8, England.

**Pierre, Albert S.**, m.t. Address, Brunswick, Me.

**Pierson, Mrs. Nelson** (Birdena Powers), music teacher; Pres. Lyric Club. Address, Caribou, Me.

**Pilote, Mamie**, m.t., organist. Address, 87 Wood St., Lewiston, Me.

**Piper, Frances Louise Cushing**, vocalist, pianist; b. Gray, Me., June 13, 1902; d. Dr. Louis T. and Emma M. Cushing; m. Frank S. Piper, June 26, 1926; ed. Wheaton College and Inst. of Normal Methods, Northampton, Mass.; studied with Hiram G. Tucker (piano), Henrietta D. Rice (voice); dir. Wheaton Coll. Glee Club and Leavitt Inst. Chorus; English instructor. Address, Kezar Falls, Me.

**Piper, Mabel**, m.t. Address, Lincoln, Me.

**Pitcher, Elbridge S.**, vocal teacher (basso), band and choral conductor; b. Waldoboro, Me., Feb. 4, 1865; s. Horace W. and Lucy Wentworth Pitcher; m. Emma B. Pitcher, Dec. 31, 1889; ed. Castine Normal School and N. E. Conservatory; studied with A. W. Keene, L. C. Elson and F. W. Hale; mem. Kiwanis Club and Maine Music Festival since its organization; dir. of music in public schools in Auburn, Me., for more than 5 yrs.; have dir. choirs in Belfast and Lewiston, Me., for 25 yrs.; Pres. Belfast Musical Society, 5 yrs.; mem. Belfast Band, 10 yrs., conductor 1 yr.; Pres. Eastern Music Supervisors Conference. Address, 79 High St., Auburn, Me.

**Pitcher, Mrs. Elbridge S.** (Emma B.), vocal teacher (contralto); b. Belfast, Me., 1865; d. Daniel L. and Prudence (Dunbar) Pitcher; m. Elbridge S. Pitcher, Dec. 31, 1889; ed. Boston, Mass.; studied with J. L. Hodgdon, Jr.; mem. Universalist, Baptist, Unitarian and Congregational Church Choirs; chairman music committee State Federation Women's Clubs; mem. Executive Committee, Belfast Musical Society. Vocation, supervisor of music in public schools, Belfast, Me. Address, 79 High St., Auburn, Me.

**Plant, Chester**, Treas. Bath Festival Chorus. Address, Bath, Me.

**Plante, Alford**, vocalist (tenor), violinist; b. Augusta, Me., Aug. 28, 1901; s. Omer and Celima Plante; studied with Ramond Shaw. Vocation, shoemaker. Address, 25 Washington St., Augusta, Me.

**Plante, Joseph J. B.**, clarinettist; b. Augusta, Me., June 24, 1899; s. Omer and Celima Plante; m. Lucina B. Bonneau, Nov. 19, 1923; mem. Municipal Band and Augusta Symphony Orchestra. Vocation, shoemaker and carpenter. Address, Thomaston Road, Augusta, Me.

**Plante, Mrs. Joseph** (Lucina B.), violinist; b. Augusta, Me., April 30, 1903; d. Noel and Adrienne Bonneau; m. Joseph Plante, Nov. 19, 1923; mem. Augusta Symphony Orchestra. Address, Thomaston Road, Augusta, Me.

**Plummer, Arthur**, leader Citizens Band, Skowhegan. Address, Skowhegan, Me.

**Plummer, Mary L.**, m.t. Address, 639 Broadway, Bangor, Me.

**Pollard, Alice E.**, org. Church of the Messiah, Portland. Address, Portland, Me.

**Pollock, Paul**, orchestral leader, music teacher, violin soloist. Address, 635c Congress St., Portland, Me.

**Pomerleau, Mrs. Pearl B.**, Sec. Skowhe-

gan Festival Chorus. Address, Skowhegan, Me.

**Pomeroy, Mrs. Elizabeth,** music teacher, school music supervisor. Address, East Livermore, Me.

**Porter, F. Addison,** teacher and composer; b. E. Dixmont, Me., Sept. 3, 1859; s. Albert O. and Susan (Farnham) P.; m. Lillian Mead of Walton, N. Y., Aug. 27, 1890 (deceased); 2d Laura Huxtable of Boston, Nov. 29, 1907; grad. N. E. Conservatory of Music, 1884; post-grad. study at Leipzig, Germany; teacher of pianoforte since 1884; organizer and supt. Normal Dept., N. E. Conservatory of Music, 1892-1922; dir. Porter Pianoforte Summer School; author of "N. E. Conservatory Course for Piano," "Practical Finger Exercises," "Intermediate and Advanced Technique"; composer fugues, sonatas, preludes, waltzes, mazurkas, nocturnes, etude melodique (left hand), "Romanza in A flat," "A Winter Sunset," etc., for pianoforte; Hon. Nat'l Pres. Kappa Gamma Psi Fraternity, Hon. Pres. Porter Musical Association; mem. Boston Art Club, Harvard Mus. Assn., Euclid Lodge, A. F. and A. M., St. Andrew's Royal Arch Chapter, Boston Council, De Molay Commandery, Knights Templar. Address, N. E. Conservatory of Music, Boston, Mass.

**Pouliot, Jean Patrice,** pianist and accompanist; b. Athabaska Ville, P. Q., Canada, Sept. 1, 1902; s. Edmond and Pauline Labbe Pouliot; ed. St. John the Baptist School; studied with Rev. Mother Mary de Lourde of the Ursuline Sisters, Mrs. Charles Warren and Olaf Jensen; on tour, B. F. Keith Circuit, season 1924-25; accompanist for Dolara LaCroix, Mrs. Geoffrey T. Vermette, Anthime Fortin and others; broadcasted from WCSH. Vocation, teacher of piano. Address, 7 Bridge St., Brunswick, Me.

**Pratt, John Haraden,** organist, composer, teacher of piano, organ and theory; b. Freeport, Me., Nov. 20, 1848; s. Simeon and Joann Emerson Dennison Pratt; m. Sophie Christian, Aug. 23, 1890; ed. No. Yarmouth Academy; studied with George W. Marston, Portland; counterpoint with John W. Morgan, Oakland, Cal.; theory with S. Jadassohn, Alfred Richter, Oscar Paul; piano with Ernest Frederich Wenzel, Theodor Coccius and Bruno Zwintscher in Leipzig; certificate from the Leipzig Cons., 1881; took examinations for associateship and fellowship degrees in American College of Musicians, 1888; formerly teacher of theory at Mills College and at Kings Conservatory, San Jose, Cal.; org. at St. Mary the Virgin (Episcopal) Church, San Francisco, 12 yrs., and First Jewish Synagogue, Oakland, Cal.; org. Old People's Home, San Francisco, 35 yrs.; Rite bodies, 13 yrs.; org. Lyon St. Church of the New Jerusalem; formerly org. Cong. Sq. Univ. and First Baptist Churches, Portland, Me.: composer, songs, church music, "Piano Trio in G Major," "Silent Tears," "Tantum Ergo," "Love's Fillet," "English Mass in C," for men's voices; historian and pres. Musicians Club of San Francisco, former Sec. and Past Pres.; Colleague of the American Guild of Organists, and twice dean of the Northern Cal. Chapter Am. Guild of Organists. Address. 1530 Lombard St., San Francisco, Cal.

**Prescott, Edith F.,** organist United Baptist Church. Address, Auburn, Me.

**Preston, Bernice M.,** music teacher, pianist; priv. mem. Portland Rossini Club. Address, 489 Cumberland Ave., Portland, Me.

**Prince, Frank L.,** instrumentalist (viola, violin); former mem. Portland Orchestral Society; mem. Portland Municipal Orchestra and Deane's Orchestral Club. Address, 291 Spring St., Portland, Me.

**Purington, Prof. Geo. C.,** vocalist (tenor); conductor Festival Chorus at Farmington; leader choir Cong. Church for many years. Principal Farmington State Normal School. Address, Farmington, Me.

**Purington, Mrs. G. H.,** vocalist; mem. Women's Choral Society. Address, 31 Hastings St., Portland, Me.

**Quigley, Mrs. Corrine,** m.t. Address, Eastport, Me.

**Quincy, Dorothea,** vocalist, pianist; b. Bangor, Me., June 14, 1900; d. F. G. and Cynthia Green Quincy; ed. Bangor High School, Comstock Conservatory of Music and Miss Capen's School, Northampton, Mass.; studied piano with Abbie Garland, Bangor, Elinor Comstock, N. Y., Blanche Dingley-Mathews, Boston; studied voice with Isidore Braggiotti; mem. choir Church of Messiah and Park St. Church, Boston; mem. Handel and Haydn Society, Boston, Choral Society, Bangor, Business and Professional Women's Club and Boston

HELOISE P. RENOUF, CHORAL CONDUCTOR AND TEACHER.

Students Union. Address, 52 St. Stephen St., Boston, Mass.

**Raeburn, Harry Tindell,** soloist and concert artist (baritone); b. Toronto, Canada; s. Robert C. and Emma Tindell Raeburn; m. Phyllis Caroline Culhane, Aug. 14, 1913; ed. Trinity Church School, N. Y.; studied with Mme. Sheldon, Dr. Victor Baier and David Bispham, N. Y.; formerly soprano soloist Trinity Church, N. Y., choirmaster St. Barnabas Church, Berlin, N. H., and dir. North Country Festival of Episcopal Church Choirs in N. H.; Vice Pres. Portland Shrine Club; mem. Rotary Club, Shrine Club, Portland and N. H. Academy of Science. Vocation, director of musical comedies, minstrels and community song leader. Address, 181 Longfellow St.; mail address, 542½ Congress St., Portland, Me.

**Rafnell, Alfred Wilson,** vocalist (tenor), teacher of piano; b. Castine, Me., Feb. 14, 1875; s. Arthur J. and Sarah J. Rafnell; m. Clarice Anderson, Oct. 28, 1897; ed. public schools, Castine; studied with William M. Eddy; soloist Baptist Church and Central Church, Bath, Me.; mem. Brigade Band (cornet), Lewiston. Pettengill's Orchestra; dir. Castine Band, Bath Band and Rumford Band; played in Columbia Theatre, Bath, Me., 9 yrs., Music Hall, Lewiston, 5 yrs., Strand and Empire Theatre Orchestras, 2 yrs.; arranged music for band and orchestra and made a specialty of teaching cornet and harmony. Vocation, piano tuner. Address, 440 Turner St., Auburn, Me.

**Ramsay, Allan,** vocal teacher. Address, Oak St., Corner Lincoln, Bath, Me.

**Ramsdall, Melba E.,** organist. Address, 956 Washington Ave., Portland, Me.

**Rand, Mrs. A.,** music teacher. Address, Winter Harbor, Me.

**Rand, G. H., M.D.,** conductor Livermore Falls Festival Chorus. Address, Livermore Falls, Me.

**Randeggar, Lady Alberto** (Louise Baldwin), vocalist; m. Alberto Randeggar, 1897. Address, 5 Nottingham Place, W. London, England.

**Rankin, Frank L.,** m.t.; conductor Sanford Men's Singing Club. Address, 562 Congress St., Portland, Me.

**Rankin, Mary,** org. Second Parish Unitarian Church. Address, Saco, Me.

**Rawstron, Hazel Arris,** b. Auburn, Me., Nov. 25, 1887; d. Frank H. and Annie Barker Arris; m. Albert V. Rawstron, Oct. 17, 1916; mem. and auditor Philharmonic Club, Auburn; mem. Danville Junction Grange. Address, 19 Summer St., Auburn, Me.

**Raynes, George E.,** leader Yarmouth Band. Address, Yarmouth, Me.

**Reed, Mrs. Elsie Dodge,** Sec.-Treas. Newcastle-Damariscotta Festival Chorus. Address, Damariscotta, Me.

**Regan, Blanche,** org. St. Christopher's Church, Peaks Island. Address, Peaks Island, Me.

**Rennix, Nellie G.,** m.t. Address, 30 Graham St., Biddeford, Me.

**Renouf, Heloise Painchaud,** vocalist, conductor and teacher of piano; b. Biddeford, Me., April 13, 1872; d. Pierre L. and Marie C. (Reny) Painchaud; m. Narcisse P. Renouf, Sept. 7, 1891; ed. Biddeford public schools; studied with R. H. Phippen and Pierre L. Painchaud; org. St. Joseph's Church, Biddeford; mem. Universalist and Christian Science Church Choirs (mezzo-soprano-lyric); mem. Philharmonic Orchestra; formerly conductor Universalist Church Choir, So. Berwick Mozart Club, Kennebunk

Festival Chorus, Saco and Biddeford Festival Chorus; Pres. and Director Biddeford Unit State Liberty Chorus; in 1928 director United Baptist Church Choirs in Saco. Address, Sunnyside Court, 256 South St., Biddeford, Me.

**Renouf, Myrabelle,** Treas. Biddeford-Saco Festival Chorus. Address, Biddeford, Me.

**Reny, Yvonne,** pianist; studied with Albert Auger, Auburn; mem. St. Louis Church Choir; pianist for the Musical Literary Society and also for operas produced in Lewiston, including "Faust," 1922, "Romeo and Juliet," 1923, and the "Mascot"; has appeared in leading parts in musical comedies "All Aboard," "Pinafore," "Little Buttercup," "The Drum Major," and "Olivette." Res., Lewiston, Me.

**Reynolds, Mrs. Clarence,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Rice, Henrietta Dennett,** vocalist (contralto); b. Stetson, Me.; d. Matthias E. and Harriet Pierce Rice; ed. Auburn and Lewiston; studied voice with Ella C. Lewis, Portland, Luigi Vannucini, Florence, Italy, Alberto Randeggar, London, England, Reinhold Herman, Rappallo, Italy, William L. Whitney, Boston, and Frederic E. Bristol, N. Y.; 2nd Vice Pres. Portland Rossini Club; mem. choir First Parish and State St. Churches, Portland, and the H. H. Rogers Memorial Church, Fairhaven, Mass. Vocation, teacher of singing. Address, 655 Congress St., Portland, Me.

**Rich, Mrs. Irving,** mem. MacDowell Club. Address, Portland, Me.

**Richan, Avard L.,** Vice Pres. Lewiston and Auburn Oratorio Chorus. Address, 152 Davis Ave., Auburn, Me.

**Richards, Mrs. Floyd H.,** vocalist; mem. MacDowell Club, Portland Rossini Club. Address, 319 Summer St., So. Portland, Me.

**Richards, Laura E.,** author of "Seven Oriental Operettas," "Fairy Operettas" and many books, including "The Piccolo," "Melody," etc. Address, 3 Dennis St., Gardiner, Me.

**Richardson, Mrs. Frank,** m.t. Address, 20 Hooper St., Biddeford, Me.

**Richardson, Grace March,** pianist; mem. Fremstad Music Club, Bridgton. Address, Bridgton, Me.

**Richardson, Hilda,** violinist; mem. Portland Municipal Orchestra. Address, 193 Edwards St., Portland, Me.

C. WINFIELD RICHMOND, VIOLINIST AND TEACHER.

**Richardson, Mrs. Ida,** org. First Baptist Church. Address, Biddeford, Me.

**Richardson, Prudence Mary,** vocalist (mezzo-soprano); b. Rangeley, Me., Oct. 7, 1881; d. Phineas and Addie Pillsbury Richardson; ed. Hebron Academy; studied with Florence Knight Palmer and Mary Alice Cobb, Portland; for many years prior to 1915 was soloist, reader and elocution coach, and mem. Baptist Church Choir, Rangeley. Vocation, public stenographer. Res., Rangeley, Me.

**Richmond, Anita Clark,** vocalist; mem. Ethelbert Nevin Club, Springvale. Address, Springvale, Me.

**Richmond, C. Winfield,** pianist, music lecturer, teacher of piano; b. Fayette, Me., March 2, 1882; s. Charles H. and Clara Jennings Richmond; ed. Coburn Classical Institute and Virgil Piano Conserva-

tory, N. Y.; studied with Rafael Joseffy, N. Y., and Isidor Philipp, Paris; organist All Soul's Church, Bangor, and Masonic body; pianist, Maine Music Festival, 3 yrs.; mem. Music Teachers National Asso., National Asso. of Organists, Musical Alliance of America, Knights Templar and 32nd degree Mason. Summer home, Long Cove Point, Chamberlain, Me. Address, Andrews Music Building, Bangor, Me.

**Richmond, Cora Pierce,** vocalist (soprano); b. New Bedford, Mass.; d. Thomas W. and Mary Besse Pierce; m. Eben A. Richmond, 1888; ed. Middleboro, Mass.; studied with A. J. Hubbard, N. E. Conservatory; dir. Cong. Church Choir, Sanford, Me. Address, 183 Main St., Sanford, Me.

**Ricker, Cora,** mem. Women's Choral Society. Address, Portland, Me.

**Ricker, Frederick A.,** vocalist; b. Turner, Me.; s. Danville A. and Lucinda Mason Ricker; m. Annie S. Page, April 28, 1880; studied with H. H. Rich, Worcester, Mass., and at Worcester Co. Music School; mem. choir Unity Church, Worcester, and Cong. Church, Turner; mem. Music Festival Chorus, Worcester, 3 yrs., and Me. Music Festival, 10 yrs. Address, Turner, Me.

**Ricker, Katherine** (see Katherine Ricker Keenan).

**Rideout, Walter John,** vocalist (tenor baritone); b. Charleston, Me., June 13, 1889; s. Whitney J. and Vina Woodworth Rideout; m. Helen Ruth Brickett, Dec. 25, 1913; ed. Colby College; studied with C. Winfield Richmond, Bangor; mem. choir, Cong. Church, Danville, Vt., Methodist, Guilford, Me., and Cong., Dover-Foxcroft, Me.; dir. Eastern Me. Musical Asso.; mem. Guilford Festival Chorus, 1919-23; Pres. Dover-Foxcroft Fes. Chorus, 1923-25. Vocation, superintendent of schools. Address, 11 Pleasant St., Dover-Foxcroft, Me.

**Ridley, Elizabeth Mae,** vocalist (soprano), teacher of music public and private schools; b. Old Town, Me., March 25, 1875; d Frank O. and Mary A. Leavitt; m. Fred C. Ridley, March 29, 1900; ed. private schools, Bangor, Me.; Pres. Woman's Republic Club, Cor. Sec. Home Culture Club, Rec. Sec. Wimodansis Club, all of Bangor; mem. Festival Chorus 20 yrs., Schuman Club, Stearns Circle of Kings Daughters, Eastern Star, Rebekah Lodge. Summer home, So. Gouldsboro, Me. Address, 3576 Spokane Ave., Tacoma, Wash.

**Ridley, Harriette G.,** organist and radio director; b. Lewiston, Me., April 8, 1896; d. George E. and Elizabeth Royal Ridley; ed. Lewiston, Me.; studied organ with Ralph Kinder, Philadelphia; piano with Florence A. Wells; org., High St. Cong. Church, Auburn, Me.; mem. American Federation of Musicians and Schubert Trio; org. and radio director John Wanamaker Store, Philadelphia. Address, 128 So. 54th St., Philadelphia, Pa.

**Ridlon, Mrs. Charles H.** (Sadie Nickerson), violinist; b. Falmouth Foreside, Me., Sept. 4, 1890; d. Charles L. and Isa (Starling) Nickerson; studied with Florence E. Chapman and Blanche Cram Longfellow; mem. Laura E. Ross' Ladies Orchestra; mem. B. P. W. Club and Y. W. C. A.; mem. Portland Rossini Club. Address, 883 Congress St., Portland, Me.

**Rigby, Frank J.,** music teacher, band leader (clarinet and piano); b. Newburgh, Me., 1862; s. Josiah and Ruth A. Rigby; m. Kittie F. Conant, June 14, 1892; ed. Kent's Hill Seminary; studied at N. E. Conservatory, Boston, Mass.; leader American Legion, C. A. C., N. G. Me., during World War; dir. Belfast Band 14 yrs., Rumford Band 8 yrs., and has played with Germania Band; mem. Portland Musicians Asso. Studio, 536a Congress St. Res., 13 Gray St., Portland, Me.

**Riley, Arlen McKenney,** vocalist (contralto); b. Madison, Me., Oct. 19, 1895; d. Rufus S. and Lina Moore McKenney; m. James Vincent Riley, Nov. 10, 1920; ed. Madison, Me., and N. E. Conservatory; mem. Congregational Church Choir and leader High School Orchestra, Madison; formerly mem. Musical Art Society, and Cecilia Choral, Boston, Mass.; formerly taught in Nova Scotia, Texas, Christian University, Fort Worth, Texas. Vocation, private teaching and public school music. Address, 29 Weston Ave., Madison, Me.

**Ringwall, Knut Algot,** musical director, composer, pianist, teacher; b. Stockholm; Sweden, Feb. 21, 1865; s. Fredric Wilhelm and Sophia A. Ringwall; m. Tekla Malmberg, 1887; ed. Stockholm, Sweden; studied at Royal Conservatory of Music; musical dir. Bijou Theatre Or-

chestra, Bangor. Address, 48 Grant St., Bangor, Me.

**Ringwall, Rudolph,** orchestra leader; b. Bangor, Me.; educated at Vienna; studied with Arnold Rosé; played seven years with the Boston Symphony Orchestra. Vocation, assistant conductor of the Cleveland Symphony Orchestra. Address, Cleveland, Ohio.

**Ripley, Aaron Bryant,** vocalist (tenor); b. Washington, Me., May 12, 1867; s. Samuel and Sarah Bryant Ripley; m. Sadie Williams, May 4, 1891; Pres. Augusta Symphony Orchestra, 1924-25 (cello); former mem. Washington Cornet Band (alto). Vocation, farmer. Address, 25 Howard St., Augusta, Me.

**Ripley, Mrs. Charles E.,** m.t. Address, 391 Washington St., Bath, Me.

**Ripley, Robert Samuel,** violinist; b. Augusta, Me., Dec. 10, 1911; s. Edward L. and Alice (Cony) Ripley; ed. Farmington Schools; studied music under Prof. Thieme; mem. Augusta Symphony Orchestra. Address, 173 Cony Road, Augusta, Me.

**Ripley, W. S.,** organist, cornettist, composer; attended singing school at ten years of age; taught his first band in Gorham, N. H., in 1860; has taught more than fifty bands in four N. E. States; was 17 yrs. bandmaster at the House of Reformation and Marcella St. Home, Boston; composed more than three hundred songs and hymns, five sets of band books. Address, 11 Eaton St., Wakefield, Mass.

**Rizzo, Rosa,** vocalist; mem. Women's Choral Society. Address, 177 Frances St., Portland, Me.

**Robbins, Mrs. Anna L.,** vocalist; mem. Women's Choral Society. Address, 93 Margaret St., So. Portland, Me.

**Robbins, Ida Elizabeth,** teacher of piano and accompanist; b. Union, Me., Dec. 6, 1881; d. Alphonso and Eliza Robbins; ed. Union High School; studied with Mrs. James Wight and Clarence Pendleton, N. Y.; mem. Bethel Rebekah Lodge; scenario writer of moving picture plays. Address, Union, Me.

**Robbins, Irvin,** violinist; mem. Portland Municipal Orchestra. Address, Portland, Me.

**Robbins, Reginald Chauncey,** composer; b. Boston, Mass., 1871; s. Royal E. and Mary (Horton) Robbins; ed. A.B. Harvard, 1892; m. Jane R. Hall, May 17, 1907; Vice-Treas. Waltham Watch Co. 7 yrs.; Lieut. Naval Res., U. S. Coast and overseas, 1917-19; author: "Love Poems," 4 vols., 1903-5-10-12, "Poems of Personality," 3 vols., 1904-9-19, "Earlier Poems," 1913, "Poems Domestic," 1919; composer of many songs; mem. Union Club, St. Botolph, Harvard, Century, Authors; commodore Beverly Yacht Club, Manchester Yacht Club; chrmn. finance com. Town of Hamilton, Mass.; chrmn. trustees, pub. library, Hamilton, Mass.; chrmn. visiting com. on philosophy and psychology; mem. Am. Philo. Assn., Mass. Audubon Soc., Delta Kappa Epsilon, Phi Beta Kappa Frats., Am. Legion and Veterans of Foreign Wars, Mil. Order, World War, S. A. R., Mayflower Soc. Res., North East Harbor, Me.

**Roberts, Mrs. Myra,** m.t. Address, Milbridge, Me.

**Roberts, Ruth Olive,** teacher piano and organ; b. Fryeburg, Me.; d. Rev. J. H. and Ellen Deane Roberts; ed. Colby College (Bachelor of Arts); studied piano with Heinrich Gebhard, Boston, Mass., and Dr. Latham True; studied organ with Dr. Irving J. Morgan, Portland, and John Hermann Land, Boston; org. School St. Episcopal Church, Saco; Colleague Am. Guild of Organists. Res., 30 Cutts Ave., Saco, Me.

**Roberts, Mrs. Winnifred P.,** m.t. Address, Richmond, Me.

**Robie, Fred Clarence,** bandsman; b. Lewiston, Me., Feb. 26, 1856; s. Henry and Olive Sanborn Robie; m. Eleanor Annie Townsend, Feb. 28, 1888; org. Cong. Church; mem. Glover's Band for 12 yrs.; mem. of several bands and orchestras (E flat and B flat cornet and drums). Vocation, farming. Address, Winthrop, Me.

**Robinson, Alton L.,** music teacher (clarinet). Address, 226 W. Broadway, Bangor, Me.

**Robinson, Blanche Atkins,** teacher of piano; b. Milford, Me.; d. Charles W. and Delia S. Atkins; m. Reuel Robinson, Dec. 22, 1885; studied with Fannie Cliff Berry, Mrs. J. B. Ayer; org. Cong. Church, Camden, 30 yrs. Address, Camden, Me.

**Robinson, Emmons,** m.t. Address, Houlton, Me.

**Robinson, Helen Brown,** teacher of piano; b. Leadville, Colorado, July 26, 1887; d. Charles L. and Etta (Coburn) Brown;

m. John M. Robinson, June 19, 1912; studied with Bertha McClench, George R. Goodridge and R. Alice Rich of Bath; org. Penney Memorial Church, Augusta; accompanist Augusta Festival Chorus, 2 yrs.; also org. First Baptist Church, Gardiner, First Universalist Church, Hallowell, and National Home, Togus. Address, 23 Academy St., Hallowell, Me.

**Roby, Charles E.,** mem. Me. Festival Chorus, 30 yrs. Address, 205 Ocean Ave., Portland, Me.

**Roche, Mrs. Charlotte Gunn,** vocalist, soloist (soprano); mem. Portland Rossini Club, Women's Choral Society, Cong. Sq. Church Quartette; appeared at Portland Municipal Concerts and at Strand Theatre. Address, 72 Prospect St., Portland, Me.

**Rocheleau, Ida Elisette,** vocalist (soprano); b. Chisholm, Me., July 13, 1897; d. Edward and Eugenie St. Peter Rocheleau; m. Flavien Rocheleau, June 20, 1921; ed. Wallace School and Bliss Business College, Lewiston; studied at the Dominion College of Music, Montreal, and with Prof. Belanger; soloist St. Peter's Church; mem. Le Foyer Musical of Lewiston, Me.; teacher of piano for 9 yrs. Address, 148 Pierce St., Lewiston, Me.

**Rodgers, Harry Everett,** organist; b. Brockton, Mass., July 31, 1889; s. George Fred and Laura Ferguson Rodgers; m. Jessie O. Youlden, Aug. 30, 1911; ed. N. E. Conservatory; studied with J. Albert Jeffery and H. M. Dunham; org. Strand Theatre; formerly conductor Lewiston Symphony Orchestra; mem. Kora Temple Mystic Shrine, Masonic bodies in No. Cambridge, Mass.; composer light orchestra numbers. Address, 10 Libby Ave., Lewiston, Me.

**Rogers, Grace A.,** educator; b. Troy, Me.; d. Nathan and Sarah Loud Rogers; ed. N. E. Conservatory, Boston, and New York University; studied piano with Jessie Hubbard and organ with Edward H. Wass of Bowdoin College; voice, Ernest J. Hill; violin with Don Morrison of Oberlin Conservatory, Ohio, and Walter Habernicht of Boston Symphony Orchestra; class violin and orchestrations with Dr. Albert G. Mitchell of Boston; 3 yrs. course in public school music in School of Methods, Hingham, Mass.; summer school at Lasell Seminary, Auburndale, Mass.; five-year course at University of N. Y. summer school; 10 yrs. on approved list of piano teachers at Maine Central Institute; taught school music at Pittsfield, 18 yrs.; org., 15 yrs., First Universalist Church, Pittsfield; dir. Pittsfield Festival Chorus, 3 yrs.; head of music department Maine Central Institute. Address, 18 Summer St., Pittsfield, Me.

**Rogers, Vivienne Iolia,** pianist, organist; b. Pittsfield, Me.; d. George L. and Cora B. Rogers; ed. Pittsfield, Me., Me. Central Institute, Bates College, Lewiston, Me., A.B.; Columbia University, graduate work; studied with Grace Rogers, Bangor, Charlotte Barnes, Heanette Stephenson, and Harrison Smith of Waterville; church org.; mem. Festival Chorus, Glee Club, Musical Club. Address, 11 Peltoma Ave., Pittsfield, Me.

**Rolfe, Doris,** m.t. Address, Pittsfield, Me.

**Rolfe, Walter,** teacher piano and theory; b. Rumford, Me., Dec. 18, 1880; s. F. J. and Emma E. Rolfe; m. Katherine Armour, Feb. 16, 1913; ed. Rumford, Me.; studied with Hans van den Burg, A. W. Lillianthal, N. Y.; org. First M. E. Church; composer, "Kiss of Spring Waltz," "Pictures in the Firelight," (piano suite), sacred and secular songs, duets, anthems, orchestral and band numbers; more than 300 in all. Address, 235 Beacon St., Boston, Mass.

**Rollins, Doris Phebe Dow,** teacher of piano; b. Sangerville, Me., Sept. 11, 1891; d Sandy A. and Maude E. Dow; m. Eugene V. Rollins, Nov. 26, 1912; studied with B. Juanita Small; org. First Universalist Church. Address, Sangerville, Me.

**Rollins, D. W.,** mem. Bd. Dir. Eastern Maine Musical Association. Address, Dexter, Me.

**Rose, George E.,** org. Veazie Cong. Church. Address, Bangor, Me.

**Rose, Mabel Harris,** organist; b. Boston, Mass.; d. Austin and Emily Pope Harris; m. Stanwood Merton Rose, 1906; ed. Washington Academy and at Smith College; studied with Herbert Harris, Smith Coll. Mus. School, Cook Co. Normal School at Chicago and N. E. Cons. of Music, Boston; org. and choir leader of various churches; musical director of Houlton Music Club. Supt. of music in schools of Houlton. Address, 40 Pleasant St., Houlton, Me.

**Rosebrook, Alma Deane,** violinist; b. Portland, Me., Nov. 22, 1900; d. A. M. and E. R. Rosebrook; ed. Eastman College, Poughkeepsie, N. Y.; studied with Earl Woodman; mem. Laura Ross' Ladies Orchestra and B. P. Women's Club Orchestra. Vocation, bookkeeper. Address, 69 Payson St., Portland, Me.

**Ross, Laura E.,** teacher of piano, saxophone, xylophone; b. St. John, N. B., March 20, 1888; d. John E. and Edna M. Mutch; m. Burnside E. Ross, May 16, 1920; ed. Boston, Mass.; studied piano with Jennie Mack, Madame Zumouska; saxophone with W. R. Amelotte; xylophone with George B. Stone; dir. and organizer Business and Professional Women's Club Orchestra and Laura E. Ross' Ladies Orchestra, Portland, Me.; mem. Local 364, American Federation of Musicians of Portland; mem. Art Publication Society of St. Louis, Mo., and National Academy of Music, N. Y., and MacDowell Club; Pres. Marston Club. Address, 225 Capisic St., Woodfords; studio, 655 Congress St., Portland, Me.

**Roundy, Arthur F.,** m.t. Address, 7 West St., Waterville, Me.

**Roussin, Odilon Clovis,** vocalist (baritone); b. Biddeford, Me., Jan. 12, 1898; s. William and Celina Landry Roussin; m. Marian Houston, April 18, 1927; ed. St. Joseph's Biddeford; studied with Harry Stott and Waldo Emery; mem. choir St. Ignatius Catholic Church; mem. Veterans of Foreign Wars and American Legion. Address, 1 Park St., Sanford, Me.

**Rowbotham, Mary Elizabeth,** organist; b. Lewiston, Me., Sept. 5, 1908; d. William and Ellen Rowbotham; studied with Mrs. Mary Maliar Murray, Prof. E. W. Hanscom and Prof. A. N. Pettengill; org. Trinity Episcopal Church; Sec. Onaway Club; Daughter of St. George, Mizpah Lodge Odd Ladies. Address, 170 Blake St., Lewiston, Me.

**Rowe, Mrs. A. W.,** m.t., accompanist Festival Chorus. Address, Old Town, Me.

**Rowe, Clarence H.,** cornet; mem. Deane's Orchestral Club; mem. Portland Municipal Orchestra (trumpet). Address, 424 Sawyer St., So. Portland, Me.

**Rowe, Esther P.,** music supervisor; b. Biddeford, Me., March 4, 1901; d. Albert W. and Minnie E. Pierce; m. Clarence H. Rowe, June 28, 1921; ed. Crane Institute of Music, Potsdam, N. Y., and American Institute of Normal Methods, Auburndale, Mass., studied with Howard Clark and Jennie King Bragdon; mem. Maine Teachers' Asso. and the Eastern Music Supervisors' Asso.; former mem. Portland Chorus of Me. Music Festival. Address, 424 Sawyer St., So. Portland, Me.

**Rowe, Mrs. Frank D.,** m.t. Address, Warren, Me.

**Rowe, Mildred,** m.t. Address, Ellsworth, Me.

**Rowley, Edwin C.,** org. First Parish Church, Yarmouth, Me.

**Roy, Emile H.,** organist and composer; b. Lewiston, Me., Aug. 4, 1897; s. Henry F. and Emilie (Coutourier) Roy; ed. Paris National Conservatory; studied with Jacob, Dubois, Widor; formerly org. St. Peter's Church, Lewiston; now org. at St. Patrick's, Lewiston; was asst. org., Sacred Heart Church, Paris; mem. National Asso. of Organists and American Federation of Musicians; mem. Musical-Literary Club, B. P. O. E., accompanist 3 yrs. in Paris for eminent European artists; teacher organ and voice; composer, sacred anthems and organ compositions. Res., 142 College St., Lewiston, Me.

**Roy, Henry F.,** organist and choir director; b. Warwick, P. Q., Jan. 25, 1865; s. Onezime and Jane Racette Roy; m. Emilie N. Coutourier, July 13, 1894; ed. Providence, R. I., Montreal, P. Q., and Boston, Mass.; studied with V. E. Hammerell, Providence; Calixa Lavallee, Boston, and R. O. Pelletier, Montreal; org. St. Peter's Church, Lewiston, for 40 yrs.; founder of the Musical-Literary Club (Club Musical-Litteraire); proprietor The Echo Publishing Co.; Rep. to Maine Legislature, 1925-1927. Vocation, publisher. Res., 142 College St.; o., corner Ash and Canal St., Lewiston, Me.

**Rumery, Samuel D.,** pianist; b. 1855; s. Samuel and Rachel Rumery; m. Carrie B. Rice; ed. Franklin School, Topsham, Me.; studied with G. W. Marston and G. Buonamici; 3 yrs. in piano business in Portland (1879-1882). Vocation, typist. Address, 18 Casco St., Portland, Me.

**Rumery, Mrs. Samuel D.** (Carrie B. Rice), vocalist; b. Yarmouth, Me.; d. Samuel B. and Emilie Soule; m. Samuel D. Rumery; studied with Clara Munger and at New England Conservatory; formerly mem. choir at church, Marshall, Michi-

gan. Address, 18 Casco St., Portland, Me.

**Runciman, Mrs. Cara Baxter,** vocalist; priv. mem. Portland Rossini Club. Address, 2 Storer St., Portland, Me.

**Rundlette, Mrs. Earle C.,** pianist; priv. mem. Portland Rossini Club. Address, 358 Danforth St., Portland, Me.

**Russell, Mrs. Blanche T.,** vocalist; mem. Women's Choral Society. Address, 20 Grand St., Portland, Me.

**Russell, Mrs. Carrol T.,** org. Winthrop St. Univ. Church. Address, Augusta, Me.

**Ryan, Lydia E.,** vocalist (lyric soprano); b. Presque Isle, Me.; d. William H. and Sara J. Ryan; ed. St. John's School Presque Isle; studied with Charlotte Kinney, Houlton, John Jewett Turner, Boston; Mrs. Charles Adams and Leverett Merrill, Boston; mem. Clef Club, Eastern Star, Presque Isle and Mass. Pharmaceutical Asso. Vocation, pharmacist. Address, 110 Main St., Presque Isle, Me.

**Sadler, Edwin Marshall,** vocalist (bass); b. Portland, Me., May 23, 1907; s. Edwin Walter and Ella F. Sadler; ed. Gray's Business Coll.; studied with Theresa Whittemore and Mrs. Alice Boynton; mem. choir St. Luke's Câthedral; Sec. Portland Men's Singing Club; mem. Portland Polyphonic Society. Address, 22 Crosby St., Portland, Me.

**St. Germain, Ross,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Sampson, Arthur Laforest,** clarinettist; b. Temple, Me., Aug. 25, 1868; s. Rollo S. and Julia Gleason Sampson; m. Blanche M. Harrington, July 1, 1901; ed. Bates College; studied with Charles E. Wheeler, W. S. Ripley, Fred Payne, Lewiston; mem. Wheeler's Band, Farmington and Bates College Band; director of college and school orchestras; has played in various orchestras and was concert soloist for 30 yrs. Vocation, photographer. Address, Temple and Farmington, Me.

**Samuels, M. Louise,** m.t. Address, 198 Mass. Ave., Portland, Me.

**Sanborn, Elizabeth Brown,** vocalist (soprano); b. East Machias, Me., March 5, 1863; d. Joseph G. and Hannah Huntley Brown; m. Frank Sanborn, Dec. 5, 1885; studied with Herbert Harris and Lillie P. Shaw; mem. Baptist and Cong. Church Choirs, East Machias, Me.; mem. Maine Festival Chorus. Address, 17 Cedar St., So. Portland, Me.

**Sanborn, Frank,** vocalist (tenor); b. East Machias, Me., Dec. 5, 1843; s. Cyrus and Susan Gardner Sanborn; m. Elizabeth Brown, Dec. 5, 1885; studied with L. W. Wheeler, Boston; mem. Cong. Church Choir, E. Machias; mem. Machias and E. Machias Band (trombone) and Machias Orchestra (violin, prompter and piano); mem. Mendelssohn Club and Maine Music Festival. Address, 17 Cedar St., So. Portland, Me.

**Sanborn, Percy A.,** teacher of violin; b. Waldo, Feb. 10, 1849; s. Josiah and Zibiah Sanborn; m. Carrie E. Poor, June 18, 1873; ed. Belfast public schools; studied with Prof. Andy Wyatt of Salem, Mass.; leader Old Belfast Band (B flat cornet); Sanborn's Orchestra (violin); author of many articles, prose and poetry, for contemporaneous papers; manuscript orchestra music; composer, violin solos, duos, studies, "Sweetheart," "Legend," "Arioso," "Romance," "Village Fete," "Valse D'Amour," "Hope Triumphant," "Angel Voices," "Aria di Bravura," "Pastorale," "Polacca," "Canon Ottava," "Happy Days," "Humoresque," "Rondino," "Souvenir," "Idyl," "The Mill Stream," and many others. Vocation, artist, oil and water color paintings (old time ships). Address, Belfast, Me.

**Sanborn, T. A.,** violinist. Address, Belfast, Me.

**Sands, Eleanor Pepper,** vocalist (contralto), music teacher; b. Lewiston, Me., Aug. 15, 1885; d. Frederick Bradford and Harriet E. (Pepper) Sands; ed. Bates College; studied with William L. Whitney, Boston, A. R. Frank and Frank Hemstreet, N. Y.; chorus conductor and mem. choirs in Lewiston and Auburn; mem. Philharmonic Club, Lewiston and Auburn. Vocation, teacher of singing. Res., 26 West 5th St., Bloomsburg, Pa. Permanent address, 40 Parker St., New Bedford, Mass.

**Sands, Elizabeth Haynes,** pianist, vocalist; b. Bangor, Me., May 12, 1901; d. Charles Irving and Etta Canning Haynes; m. Harold Collender Sands, June 10, 1926; ed. Presque Isle High, Beal Business College, Bangor, and Columbia University, N. Y.; studied piano with Ivah Woodbury Waddell, Presque Isle, Phoda Erskine, N. Y.; voice with Alice Kimball, Presque Isle, and Madeline Conant, Boston; organizer of Clef Club and Pres. for two years. Address, Salmon Lake Farm, Spaulding, Me.

**Sanford, Lee,** bandsman (violin, trombone); b. Guilford, Me., Jan. 26, 1884; s. George W. and Mary A. Sanford; m. Margaret E. Whitmore, Aug. 11, 1909; studied with Emanuel Fiedler and R. B. Hall; mem. U. S. Marine Band since 1907; mem. U. S. M. B. Orchestra; composer and arranger; compositions include "Lincoln Centennial March," "Salute to Washington March," "Guilford Centennial March," "Heart and Hand Concert Waltz," for orchestra, and a number of trombone solos as well as many other marches; played under B. W. Thieme in band and orchestra, Togus, 2 seasons, R. B. Hall at Waterville and several seasons with the Choral Society Orchestra at Bar Harbor; also under Walter Damrosch, Gustav Strube and Maurice Rumsey. Address, 1437 Potomac Ave., S. E., Washington, D. C.

**Sanford, Winifred Pennell,** concert organist, teacher of piano; b. Deering, Me.; d. Walter and Annie Cranton Pennell; ed. Los Angeles Conservatory of Music and Arts; studied with Prof. Wilson Moog of Smith College, Elizabeth Morgan of Europe and Thilo Becker; mem. First Methodist Church S. S. Orchestra; Wa Wan Club (900 members, musicians, poets, artists, etc.), John Wesley League, First M. E. Church and Philathea Class. Manager and pianist Pennell Melody Trio. Address, 2830 Francis Ave., Los Angeles, California.

**Sansom, Sarah Anne,** vocalist (soprano); b. Rockland, Me., April 30, 1870; d. John and Ellen Crowley Sansom; ed. Rockland, Me.; studied with Major Brit Lord and Mrs Minnie Shaw; mem. St. Bernard's Church Choir for 16 yrs.; mem. Wight Philharmonic Society and Me. Festival Chorus for 30 yrs. (charter member). Vocation, dressmaker. Address, 10 John St., Rockland, Me.

**Saunders, Fred Prescott,** vocalist, choir director; b. North Waterford, Me., March 30, 1869; s. Joshua and Mary Ann Kilbourne Saunders; m. Isabel A. Woodbury, Aug. 1, 1907; studied with Frank Collins, Portland, N. E. Conservatory, Boston, and Professor Heinrich Hammer, Wash., D. C.; dir. choir and church orchestra, Cong. Church, Bridgton; former mem. Me. Festival Chorus, Norway Band, Choral Society, Wash., D. C., and Saco Valley Festival Chorus. Vocation, dowel mfg. Address, 33 High St., Bridgton, Me.

MINNE SCALAR, DRAMATIC SOPRANO. PHOTO BY PRAGNALL, LONDON.

**Savage, C.,** m.t. Address, Caribou, Me.

**Sawtelle, Mrs. M. E.,** vocalist (soprano); mem. Penney Memorial United Baptist Church Choir. Address, Augusta, Me.

**Sawyer, Antonia Savage** (see Antonia Sawyer Miner).

**Sawyer, Mrs. Helen,** m.t. Address, Milbridge, Me.

**Sawyer, Roland J.,** cellist and violinist; b. Bangor, Me., Dec. 25, 1874; s. Andrew C. and Ella E. Sawyer; m. Helen Hill, June 3, 1907; ed. at Bangor and Boston; studied with Emil Mollenhaur (violin), Alwin Schroeder (cello); concert master Bangor Symphony Orchestra, and Pullen's Orchestra. Address, Bangor, Me.

**Sawyer, William McC.,** mem. Bd. Dir. Eastern Maine Musical Association. Address, Bangor, Me.

**Scalar, Minne** (see Minne Scalar Stephens)

**Schneider, Carl,** mem. Portland Flutist's Society. Address, Portland, Me.

**Schreyer, Harriet,** violinist; mem. Portland Municipal Orchestra. Address, Eastland Hotel, Portland, Me.

**Schwenke, Lillian,** violoncello; mem. Portland Municipal Orchestra. Address, Portland, Me.

**Schwenke, Marion L.,** trombonist; mem. Portland Orchestral Society. Address, 24 Vesper St., Portland, Me.

**Scribner, Sarah W.,** teacher of piano and mandolin; b. South Waterford, Me., Aug. 4, 1868; d. Charles and Harriet Young; ed. Portland High School; m. Charles A. Scribner, Nov. 28, 1889; studied with Frederick Lincoln, H. Kotzschmar and at N. E. Conservatory of Music; supervisor of music at Bridgton Academy; leader mandolin orchestra; choral conductor at Universalist and M. E. Churches; conductor community chorus and local conductor of Saco Valley Festival Chorus at Bridgton; director Bridgton Unit of State Liberty Chorus. Address, 97 Main St., Bridgton, Me., and 14 Deering St., Portland, Me.

**Seaford, Mrs. Harry,** vocalist; mem. Portland Rossini Club. Address, 88 Bancroft St., Portland, Me.

**Sears, Elsie Dickie,** instrumentalist (mandolin, guitar, mandolin-banjo, banjo, mando-cello, xylophone, piano); b. Portland, Me., Nov. 16, 1903; d. George Edmund and Elizabeth Johnson Sears; studied with S. A. Thompson and R. J. Robbins; mem. S. A. Thompson's Orchestra, Portland, and H. F. Odell's Orchestra, Boston, Mass. Vocation, entertainer in vaudeville, Lyceum and Chautauqua Work. Home address, 22 Cottage St., Portland, Me.

**Seavey, Flora I.,** m.t. Address, 727 Hammond St., Bangor, Me.

**Seiders, Mary A.,** pianist; Treas. and priv. mem. Portland Rossini Club. Address, 45 Thomas St., Portland, Me.

**Sellea, Helen Elizabeth,** organist; b. Saco, Me.; d. Charles H. and Helen (Marshall) Sellea; ed. Saco, Me.; studied with Charles Shannon, Saco, George W. Marston, Portland, Carlisle Petersilea, Boston, and Modern Kindu Musical Training, N. Y.; activities, formulating and developing, according to musical law, a "Media for Liberal and Practical education for the many as well as the few." Address, 119 Middle St., Saco, Me.

**Shackley, Albert,** cellist; mem. Deane's Orchestral Club. Address, Portland, Me.

**Shaw, Alice Marion,** composer, teacher piano and theory; b. Rockland, Me., July 22, 1890; d. Erastus Melville and Carolyn Burpee Shaw; ed. Rockland, Me., and Institute Musical Art, N. Y. City (grad. artist's course, medal); studied with Sigismond Stojowski (piano) and composition with Percy Goetschius; accompanist for N. Y. Rubinstein Club, 3 yrs.; Maine Festival 1916-17; has accompanied many noted concert artists; formerly teacher in Rockland Music School, 4 yrs.; composer, 100 songs, organ, violin, piano, flute, cello, choruses, trios, chamber music. Address, 106 West 84th St., N. Y.

**Shaw, Mrs. Carrie Burpee,** teacher of piano, organ and harmony; b. Rockland, Me.; d. Hon. N. A. and Mary (Partridge) Burpee; m. Rev. E. Melville Shaw, Oct. 7, 1873; ed. public schools, Rockland, Me.; studied with Stephen Emery, Hermann Kotzschmar, Effa Ellis Perfield, Mrs. Virgil, B. J. Lang, Thomas Tapper, Dr. Percy Goetschius and F. Lamond; org. Cong., First Baptist, St. Peter's Episcopal, Pratt Memorial, Church of Immanuel, Rockland, First Baptist, Portland, and Collegiate Church, Ridgewood, N. J.; mem. Rossini Club, Haydn Asso., Portland; Wight Philharmonic Society, Rubinstein and Methebesee Clubs, Rockland; composer, songs, quartettes, choruses, anthems and piano numbers; has taught music in Rockland, Me., Portland, Me., New Hampshire, Massachusetts, New Jersey, and Washington, D. C.; now teaching in N. Y. Winter home, New York City. Address, 43 Park St., Rockland, Me.

**Shaw, Charles Carroll,** vocalist (basso): b. Cumberland, Me., April 16, 1876; s. Joseph W. and Mary Gage Shaw; m. Esther L. Parker, June 27, 1907; studied with Mrs. Foster L. Haviland; mem. Cong. Church Choir, Gorham; mem. Men's Singing Club and Harmony Male Quartette, Gorham. Vocation, principal Gorham High School. Address, 19 South St., Gorham, Me.

**Shaw, E. Raymond,** concert master (violin), Portland Orchestral Society. Studio, 565 Congress St. Res., 129a Spring St., Portland, Me.

**Shaw, Harriet Reed,** teacher of piano and organ; b. Bath, Me., Aug. 13, 1874; d. Frederick Albert and Flora Adelaide Reed; m. John Shaw, Oct. 5, 1898; ed. public schools, Bath; studied with Carrie F. Luce, Henry F. Duncan and George W. Marston; org. and mem. choir Central Cong. Church; mem. Cosmopolitan Club and Central Church League; mem. Saint Cecilia Musical Club, Mendelssohn Club and Maine Music Festival Chorus. Res., 164 Oak St., Bath, Me.

**Shaw, Harris S.,** teacher of piano, organ and theoretical music; b. Thomaston, Me., Dec., 1882; s. Henry B. and Abbie M. Shaw; ed. Thomaston; studied with Carl Baermann, Wallace Goodrich, Widor, Everett Truette, E. M. Bowman, Chadwick, and Hollins; org. Grace Episcopal Church, Salem, Mass., formerly org. First Unitarian Church, West Newton, Mass.; Pres. Music Manuscript Club, Boston, Mass.; Vice Pres. Pianoforte Teachers' Society, Boston; degree mem. American Guild of Organists; National Assn. of Organists; National Music Teachers Assn.; Musical Alliance of U. S.; Pianoforte Teachers Society, Boston, Psychology Club. Res., Trinity Court. Town address, 175 Dartmouth St., Boston, Mass.

**Shaw, H. Earle,** vocalist (baritone); dir. Kotzschmar Club; mem. Portland Men's Singing Club and Portland Polyphonic Society. Address, 50 Westminster Ave., Portland, Me.

**Shaw, Helen B.,** school music supervisor. Address, Paris, Me.

**Shaw, Helen M.,** vocalist (mezzo soprano), teacher of piano; b. Machias, Me.; d. John and Relief A. Shaw; studied with Miss Woodman and Miss Dyer, Portland; voice with Herbert Harris, East Machias, W. H. Whitney, Boston, Mrs. H. M. Sawyer and Ivan Morowski; sang for 6 yrs. with Handel and Haydn Society; taught piano in Machias for a number of years. Address, Machias, Me.

**Shaw, Howard N.** (drums), music teacher. Address, 268 Middle St., Portland, Me.

**Shaw, John,** soloist and concert artist (baritone); b. Bath, Me., Oct. 18, 1871; s. John Oakman and Mary Elizabeth Shaw; m. Harriet Ellen Reed, Oct. 5, 1898; ed. public schools, Bath; studied with W. H. Stockbridge, G. F. Sanglier, Mrs. M. F. Duncan, Millard Bowdoin, A. R. Frank, and Mary R. Low; choirmaster Central Cong. Church; mem. Solar Lodge, No. 14, F. & A. M., Montgomery and St. Bernard Royal Arch Chapter, No. 2, Acadia Lodge, No. 13, K. of P., T. W. Hyde Camp, No. 46, Sons of Veterans, Mendelssohn Club and Maine Festival Chorus. Vocation, clerk, Hyde Windlass Co. Res., 164 Oak St., Bath, Me.

**Shaylor, Georgina,** vocalist; winner, Young Artist's Contest, Me. Federation of Music Clubs in 1921. Address, Portland, Me.

**Shea, Claire,** vocalist; mem. Women's Choral Society. Address, 67 Neal St., Portland, Me.

**Shea, Louis Fletcher,** bandsman (clarinet); b. Rumford, Me., Feb. 6, 1905; s. James and Mary Fletcher Shea; ed. Bates College; mem. Bates Orphic and Lewiston Brigade Band; mem. English 4A Players, 103rd Infantry Band. Vocation, theatre manager. Address, Bates College, Lewiston, Me.

**Sheehan, Etta Reed,** cornettist; b. Garland, Me., 1874; d. Martin V. and Addie T. Cram Reed; m. Daniel Sheehan, 1895; studied with Willard Mayberry; mem. Laura Ross' Orchestra and B. P. Woman's Club Orchestra; mem. Rossini Club Orchestra; past leader, Guild of Handicraft of Woman's Literary Union; mem. Woman's Literary Union, D. A. R., Woodbine Rebekahs, Portland Psychology Asso.; Pres. Portland League of Women Voters. Address, 96 Atlantic St., Portland, Me.

**Shevenell, Yvonne,** vocalist (lyric soprano); b. Biddeford, Me., July 9, 1897; d. Joseph and Anna Lord Shevenell; ed. St. Joseph's Convent, Biddeford, Me.; studied with Edward Clark, Biddeford, and Rupert Neily, Portland, Me.; mem. St. Joseph's Church Choir, Biddeford, and Women's Choral Society, Portland. Address, 223 Brackett St., Portland, Me.

**Shields, Hazel,** vocalist; mem. Women's Choral Society. Address, Portland, Me.

**Shiffer, Maurice,** violinist; b. Auburn, Me., Feb. 16, 1913; s. Harry and Leah Hyman Shiffer; ed. Auburn, Me.; studied violin with Arthur Pettengill and Josafa Morin; mem. Lewiston and Auburn Symphony Orchestra. Address, 22 Sixth Street, Auburn, Me.

**Shute, Mildred E.,** m.t. Address, Searsport, Me.

**Siegars, Mrs. John Albert,** m.t. Address, Waterboro, Me.

**Siegel, Charles,** violinist; b. New York City, Oct. 20, 1907; s. Joseph and Esther Siegel; ed. Bates College; studied with Arthur N. Pettengill; mem. Lewiston-Auburn Symphony Orchestra, Orphic Society and Young Men's Hebrew Association; former mem. Pettengill's Orchestra. Address, 365 Main St., Auburn, Me.

**Siemens, Mrs. Alexander** (Frances Dodwell), vocalist. Address, Westover, Milford-on-Sea, Hants, England.

**Silliman, Rev. Vincent B.,** vocalist (bass); mem. Portland Men's Singing Club; Pastor First Parish Church, Portland. Address, 105 Pine St., Portland, Me.

**Silverman, Sara,** violinist; mem. MacDowell Club, Portland. Address, Portland, Me.

**Simard, Angelina,** violinist; b. Danville, P. Q.; d. Isaie and Claudia Raymond Simard; ed. Waterville, Me.; studied with Emanuel Ondricek; mem. Philharmonic Club, Lewiston. Address, 229 Pine St., Lewiston, Me.

**Simard, William P.,** leader of Philharmonic Orchestra, Biddeford. Address, Biddeford, Me.

**Simensky, Blanch A.,** m.t. Address, 108 Foss St., Biddeford, Me.

**Simmons, Mrs. Gretchen A.,** m.t. Address, 75 State St., Brewer, Me.

**Simonton, William W.,** music teacher; mem. Kotzschmar Club; (trumpet) Portland Orchestral Society, 1926. Vocation, teacher, Portland High School. Address, Falmouth, Me.

**Simonton, Mrs. William W.,** music teacher; mem. Marston Club. Res., Falmouth, Me.

**Sinclair, Marion,** school music supervisor. Address, Dexter, Me.

**Sirois, Louis,** concert pianist. Address, Westbrook, Me.

**Skolfield, Alice Jones,** m.t., organist; b. Paris, Me., May 1, 1844; d. Orrin and Phebe Garcelon Jones; m. C. D. Tewksbury, Sept. 6, 1865; m. W. S. Skolfield, Oct., 1884; studied voice with W. W. Davis, Boston, W. H. Dennett, Portland; piano with W. K. Emminger, H. Kotzschmar; began church work (melodeon) at age of twelve in Oxford, Me.; formerly org. and dir. at Methodist Church, Oxford, Methodist, Auburn, Court St. Free Baptist, Auburn, Elm St. Universalist, Auburn, Hammond St. M. E. Church, Lewiston, Main St. Baptist, Lewiston, Bates St. Univ., Lewiston, St. Patrick's for 29 consecutive yrs.; accompanist, Ballard's Choral Union, Mendelssohn Club, a performance of Stabat Mater under Carl Zerrahn, Boston, The Oxford County Musical Asso.; dir. Cecilia Club; conductor Philharmonic Club, Lewiston; former mem. Androscoggin Musical Society, Schubert Club, Clef Club, Lewiston, and Haydn Asso., Portland; former Pres. Clef Club and Musical Union; charter mem. Festival Chorus; composer church hymns, etc. Address, 39 Howard St., Lewiston, Me.

**Skolfield, Mrs. Raymond H.,** m.t. Address, Fort Fairfield, Me.

**Sleeper, Helen Nash,** soloist (soprano); b. Lewiston, Me., Jan. 12, 1860; d. Ammi R. and Julia A. Nash; m. Frank E. Sleeper, M.D., Feb. 2, 1888; soloist Hammond St. Church, Lewiston; Pres. Musical Union, Lewiston, 1902; mem. Mary Dillingham Chapter, D. A. R., Lewiston; Matron of Lakeside Chapter, No. 60, O. E. S., Sabattus, 1899-01; Grand Matron, O. E. S. of Maine, 1906-7. Res., Sabattus, Me.

**Slosberg, Charles,** teacher of violin. Address, 119 Sherman St., Portland, Me.

**Small, Mrs. Clinton,** m.t. Address, Presque Isle, Me.

**Small, Harry C.,** vocalist (tenor); b. Pittsfield, Me.; s. David H. and Lillian Small; ed. public schools, Pittsfield, and Maine Central Institute; studied with Grace Rogers; mem. Universalist Church Choir. Address, Pittsfield, Me.

**Small, Mrs. Margaret,** music teacher; accompanist Me. Festival Chorus. Address, 230 South St., Biddeford, Me.

**Small, William B.,** bandsman (trombone); b. Newmarket, N. H., 1879; s. William H. and Ida M. Small; m. Leah F. Cox, Jan. 7, 1919; studied with William E. Chandler and B. L. Greely, Portland, and Archie Cony, Boston; former mem. Chandler's Band; mem. travelling bands and orchestras, 1903 to 1917; mem. Exchange Club; Sec. and Manager Chamber of Commerce, New Smyrna. Address, Chamber of Commerce, New Smyrna, Florida.

**Smart, Clara B.,** vocalist (soprano); mem. Portland Festival Chorus, 30 yrs. Address, 52 Park St., Portland, Me.

**Smart, Mary C.,** school music supervisor. Address, Dexter, Me.

**Smiley, Luella Cook,** vocalist (contralto);

b. Auburn, Me., May 25, 1873; d. George W. and Luella S. Cooper Cook; m. Charles Smiley, Nov. 1, 1898; ed. Kent's Hill Seminary; studied with Will Stockbridge, Portland, and Cora S. Briggs, So. Paris; mem. choir Norway Cong. Church, 20 yrs., Baptist Church, So. Paris, and Southern Pines, N. C., Church; former pres. and charter mem. Euterpean Musical Club. Address, 1 So. Ashe St., Southern Pines, N. C.

**Smiley, Thomas,** vocalist. Address, 21 Longfellow St., Portland, Me.

**Smith, Albert F.,** pianist; dir. Evansville, Indiana, Conservatory of Music; pianist Conservatory Trio; formerly mem. Chamber Music Club, Portland. Address, Evansville, Indiana, Conservatory.

**Smith, Mrs. Abiel,** music teacher, concert pianist and accompanist. Honorary mem. Portland Rossini Club. Address, 264 Hamilton St., Albany, N. Y.

**Smith, Albra Vinal,** vocalist (contralto); b. Vinalhaven, Me., Sept. 29, 1875; d. Austin B. and Georgie A. Vinal; m. Mark P. Smith, July 3, 1906; ed. N. E. Conservatory; studied with Mrs. Humphrey Allen, Heinrich Meyn, Luise Leimer, Edward Hale, Adolph Carpe and Samuel W. Cole; chorister and soloist, Union Church, Vinalhaven. Vocation, supervisor of music in public schools. Address, Box 103 K, Vinalhaven, Me.

**Smith, Alfred T.,** cornettist; mem. Deane's Orchestral Club. Musician. 565 Congress St. Res., 150 Falmouth St., Portland, Me.

**Smith, Mrs. Augusta Mann,** teacher of piano, organist; b. Shapleigh, Me., Dec. 13, 1870; d. John Hanson and Betsey Roberts Mann; m. Dr. William Warren Smith, Dec. 25, 1894; studied at Shapleigh with Frances Allen and Elizabeth Emery, at N. E. Conservatory with L. C. Elson, F. W. Hale and Charles F. Dennee, and in Portland with Hermann Kotzschmar; org. M. E. Church; Pres. Ogunquit Woman's Club, and Chairman of the Music Committee; Past Pres. York County Daughters of Hygeia; chairman School Board of Wells; dir. York County Y. W. C. A. and Public Health Asso.; Trustee of the York Hospital; mem. of the Wells Budget Committee; formerly teacher of music in Lindsey High School, Shapleigh; also taught in Cambridge, Waverly and Peabody, Mass. Address, Main St., Ogunquit, Me.

**Smith, Beatrice Griffith,** vocalist, pianist; b. Carthage, Missouri, 1888; d. William Albert and Mary Candace Berry Griffith; m. Thomas S. Smith, Sept. 9, 1912; ed. Smith College and Univ. of Illinois; studied piano with Helen White; voice with Henry Dike Sleeper; mem. choir at Unitarian Church at Urbana, Ill., and Carthage, Mo.; Pres. Smith Parent Teachers Asso.; mem. Augusta College Club and Cecilia Club. Address, 14 Sewall St., Augusta, Me.

**Smith, Caroline Estes,** orchestra manager; b. No. Lee, Me., Nov. 29, 1880; d. Willie Albert and Mary Eva Estes; m. George Leslie Smith, Oct. 2, 1899; manager Philharmonic Orchestra of Los Angeles. Address, 2439 St. Andrews Pl., Los Angeles, Cal.

**Smith, Catherine,** m.t. Address, 57 Elm St., Waterville, Me.

**Smith, Celia French,** teacher of voice and piano; b. Bucksport, Me., March 16, 1893; d. Frank F. and Cora H. Smith; ed. N. E. Conservatory of Music; studied with Charles F. Dennee; mem. choir at Bucksport M. E. Church (soprano); mem. of Festival Chorus; instructor piano, voice and harmony. Address, 80 Franklin St., Bucksport, Me.

**Smith, Mrs. Clarice M.,** pianist; mem. MacDowell Club and mem. Portland Rossini Club. Address, 109 Payson St., Portland, Me.

**Smith, Ethelynde,** concert artist (soprano); b. Portland, Me.; d. George E. and Harriette Clark Smith; studied piano with Lucy Blanchard and Dr. Latham True; voice with Clara Tippett and instructors in New York City; made many tours of the United States and Canada and in 1926 toured Europe in concert work. Res., 458 Cumberland Ave., Portland, Me.

**Smith, Florence Maria,** teacher of piano; b. Springvale, Me.; d. Fred A. and Catherine Stewart Smith; studied with Dr. Latham True in Portland and at New York School of Music and Arts; org. Pleasant St. Baptist Church; associate of Toronto College of Music. Address, 18 Front St., Springvale, Me.

**Smith, Forest Glen,** teacher of violin and cornet; b. St. Albans, Me., April 2, 1891; s. Theodore and Nina Ross Smith; m. Gladys A. Sturtevant, Aug. 25, 1915; ed.

N. E. Conservatory; mem. Augusta Cadet Band, Smith's Orchestra and Augusta Symphony Orchestra; mem. Augusta Rotary and I. O. O. F. Vocation, piano tuner and salesman. Address, 64 Winthrop St., Hallowell, Me.

**Smith, Harry A.**, vocal teacher. Address, 5 High St., Waterville, Me.

**Smith, Muriel,** pianist; mem. Portland Rossini Club. Address, Congress Park, Portland, Me.

**Smith, Ralph Fisher,** teacher of piano, theory, conductor; b. Stonington, Me., Jan. 30, 1889; s. William B. and Susan Rogers Smith; m. Eva A. Perham, July 6, 1918; studied at Faelten Pianoforte School, Boston, A. E. F. Bandmasters School, Chaumont, France, New York University, Commonwealth School of Music, Boothbay Harbor, and with Arthur Foote, Boston; Frances Casadesus and Jacques Pillois, Chaumont, France; mem. 72nd C. A. C. Band, 1917-18 (French horn); mem. various Bangor church choirs; mem. Geo. Edwin Kirk Post, Am. Leg., and Bar Harbor Lodge, F. and A. M.; Vice Pres., Maine Music Supervisors Asso., 1922-23; sup. of music, Bar Harbor, Me., 1921-24; head of music dept., Albany High School, Albany, N. Y., 1925-26; dir. of music education, Reading, Pa., 1927. Address, 242 Endlich Ave., Mt. Penn., Reading, Pa.

**Smith, Richard Stanley,** vocalist (baritone); b. Saco, Me., May 24, 1905; s. John G. and Mary Gooch Smith; ed. Thornton Academy; studied with Ruth Olive Roberts, George Reny, Fred Lavigne and Willard Mayberry; org. Baptist Church, Kennebunkport, Me.; mem. Biddeford National Band (cornet). Address, 86 High St., Saco, Me.

**Smith, Robert Thornton,** vocalist (bass); b. Saco, Me., Sept. 16, 1907; s. John G. and Mary Gooch Smith; ed. Phillips-Exeter, Exeter, N. H.; studied with Ruth Olive Roberts, Fred Lavigne, William Simard, Bernard Greeley; org. Baptist Church, Kennebunkport, Me.; mem. Phillips-Exeter Glee Club; mem. Biddeford National Band (trombone); mem. Phillips-Exeter Orchestra. Address, 86 High St., Saco, Me.

**Smith, Walter Stevens,** org.: b. Portland, Me., July 27, 1864; s. Abiel M. and Annie Willey Smith; m. Harriet Marston Thomas, 1885; studied with George W. Marston, Hermann Kotzschmar and Mrs. Elizabeth Smith; org. First Parish, Second Parish, Free St. Baptist, High St. Cong. and Cong. Square Univ. Churches; mem. Portland Branch, N. E. Chapt. Am. Guild of Organists; former mem. Kotzschmar Club; org. for Masonic bodies for 40 yrs. Vocation, bookkeeper. Address, 257 State St., Portland, Me.

**Smith, Wynifred Staples,** vocalist (soprano), concert soloist; b. Carthage, Me., Sept. 17, 1881; d. Eugene Hale and Pamelia Sanborn Staples; m. Frederick Wilhelm Smith, Feb. 17, 1901; ed. Coburn Classical Institute and Pratt Institute, N. Y.; studied with Mrs. Hubbard, Waterville, Charles Stuart Phillips, Brooklyn, N. Y., and Dudley Buck, N. Y.; mem. choir Holy Trinity Church, Brooklyn, 1 yr.; soloist St. Mark's, Brooklyn, 1 yr., Elm St. Univ., Auburn, Me., 2 yrs.; substitute work throughout the state for 20 yrs ; soloist at Universalist Church, Rumford; teacher of voice culture and music in public schools for many years. Res., North St., Dixfield, Me.

**Smyth, Olive,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Snell, June,** school music supervisor. Address, Wilton, Me.

**Snell, Lillian Lucinda,** instrumentalist (trombone, piano and saxophone); b. Dexter, Me., May 15, 1873; d. William Collins and Mary Jane Atwater; m. Clyde Hosea Snell, June 24, 1908; studied with Prof. Fowler, Carter, Greeley, Leonard and others; dir. Fay-Scott Band and asst. dir. Dexter Orchestral Club; mem. Royal Neighbors; was 4 yrs. on road with Snell's B. & O. Band (organizer); composer, "Just For To-Night." Vocation, music teacher, school music supervisor. Address, Box 171, Wilton, Me. Mail address, General Delivery, Danbury, Conn.

**Snow, Mrs. David W.**, hon. mem. Portland Rossini Club. Address, 131 Park St., Portland, Me.

**Snow, Mrs. Edward H.**, vocalist; priv. mem. Portland Rossini Club; mem. Women's Choral Society. Address, 56 Carleton St., Portland, Me.

**Snow, Harriett C.**, vocalist; b. Vinalhaven, Me., Sept. 11, 1884; d. Charles C and Nellie H. Carver; m. Robert A. Snow, June 18, 1908; studied with Alice G. Lane and Allan Ramsay; mem. Universalist Church Choir, 2 yrs.; mem. Rubinstein Club and Philharmonic Society,

Rockland. Address, 21 Suffolk St., Rockland, Me.

**Snow, Mary Louise,** vocalist (soprano); b. Bangor, Me., May 13, 1893; d. Joshua H. and Nellie Sweetser; m. Percy F. Snow, Sept. 7, 1921; ed. Gorham Normal; studied with Mrs. Madge Small and Martha Wasson; mem. B. P. Women's Club; and Women's Literary Union; teacher in public schools. Address, 94 Pleasant Ave., Portland, Me.

**Soule, Lillian M.,** vocalist, pianist; b. Lewiston, Me., Sept. 27, 1883; d. Elmer W. and Nellie Davis Soule; ed. Lewiston Normal School; studied voice with Mrs. Louise Bitter and E. W. Hanscom and piano with Beatrice Phaneuf; leader of singing and asst. supt. of Primary Dept. of the United Baptist Church; mem. Philharmonic Club; former mem. Lewiston-Auburn Festival Chorus, Lewiston-Auburn Oratorio Chorus. Vocation, public school teacher. Address, 146 Pettengill St., Lewiston, Me.

**Soule, Mrs. Mildred,** vocalist; mem. Women's Choral Society. Address, 18 Belmont St., Portland, Me.

**Spalding, James Alfred, M.D.,** music critic, author, pianist; b. Portsmouth, N. H., Aug. 20, 1846; s. Lyman Dyer and Susan Parrott Spalding; m. Sarah Chase Shepley, Nov. 16, 1882; ed. Dartmouth College, A.B. degree, 1866, Harvard M.D., 1870; comp. mem. Portland Rossini Club; author of "Essays on Schubert," "Pronunciation of the names of musicians" and made many piano arrangements of orchestral scores, for two and four hands, 145 Medical Essays, 3 Lives, 188 Maine Medical Biographies; his musical-literary library is said to be the finest in Maine, consisting of more than 200 volumes of lives of the music masters and essays on music in all its branches. Also has collection of more than one hundred volumes of original four hand pieces, pianoforte duets, as well as arrangements of all the old masters in music and many of the new. Vocation, eye and ear specialist. Address, 627 Congress St., Portland, Me.

**Spaulding, Helga Bostrom,** vocalist, soprano soloist, teacher of voice; b. Patansbyn, Sweden, Sept. 20, 1887; d. Peter and Christina Ericson Bostrom; m. Herbert L. Spaulding, April 28, 1910; studied with Ernest Hill, Portland, Me., Don Morrison, Oberlin College, J. Francis McNichol, Augusta, Me., and choir training with Grace Rogers, Pittsfield, and Mrs. Jessie C. Cann; mem. Univ. Choir for many years; choir dir. and soloist Bethany Baptist Church, Skowhegan, Me.; mem. Univ. Church, U. L. A. S. and Rebekah Lodge. Address, 6 West St., Pittsfield, Me.

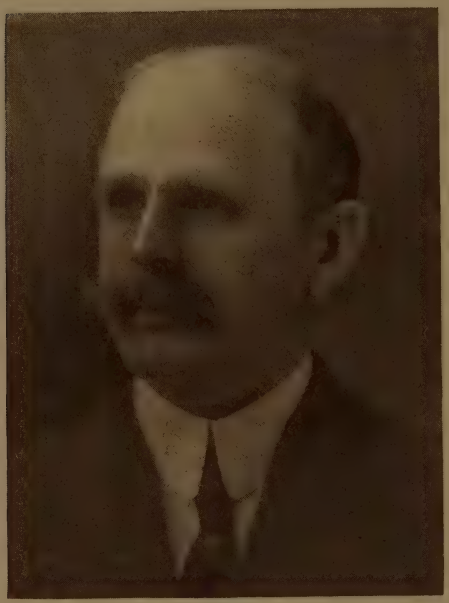
**Spear, Mrs. Eva F.,** vocalist (soprano); mem. choir United Baptist Church, Lewiston, Me. Address, Lewiston, Me.

**Spenard, Miss E.,** org. St. Andres Church, Biddeford. Address, Biddeford, Me.

**Sprague, Adelbert Wells,** conductor, teacher of theory, composition, and cello; lecturer, publicist; b. Boston, Mass., March 1, 1881; s. Frederick Elmer and Harriet Cordelia (Wells) Sprague; ed. Univ. of Maine (S.B. 1905); studied with private teachers and Music Div. Harvard Univ. (M.A. 1907); conductor Bangor Band and Bangor municipal concerts since 1908; member Bangor Symphony Orchestra since 1897, cellist, first cellist, asst. conductor; conductor since 1920; bandmaster 2d Maine Infantry Band, 1909-1915; Director Dept. of Music, Univ. of Maine, since 1916; conductor Bangor Festival Chorus since 1912; mem. Executive Board, Eastern Maine Music Festival; Vice Pres., 1925-1927; conductor since 1926; mem. Phi Beta Kappa, Phi Kappa Phi, Kappa Sigma, Masons, 32d degree Scottish Rite, Knights Templar, Mystic Shrine, Sons of Veterans; composer orchestra, organ, band, ensemble. Vocation, director dept. of music, Univ. of Maine; conductor. Summer home, Newport, Me. Res., 217 Union St., Bangor, Me.; o., 350 Arts and Sciences Bldg., Univ. of Maine, Orono, Me.

**Sprague, Mrs. M. Irene King,** teacher of piano and harmony; b. Minneapolis, Minn., Dec. 26, 1883; d. Ephraim and Julie West King; ed. Minneapolis School of Music; m. Adelbert Wells Sprague, 1926; studied with Maurice Eisner and Magendanz of Utica Conservatory, Edwin Klahre of New England Conservatory and Prof. Clarence G. Hamilton; received teacher's certificate in piano teaching, harmony, music form and interpretation; in 1921 took Master's Course, at Chicago Musical College and studied with Rudolf Ganz. Address, 217 Union St., Bangor, Me.

**Sprince, Henry,** vocalist (tenor); b. Paris, France, Aug. 16, 1898; s. Morris and Elizabeth Sprince; ed. Bowdoin College, McGill Medical University; studied with



J. K. SPRINGALL, VIOLINIST AND TEACHER.

Profs. Wass, Horne and Pettengill; mem. Parker Glee Club of Lewiston, Associated Glee Clubs of America, Bowdoin College Band and Musical Clubs; mem. Old Orchard Pier, Imperial Roof Garden and Henry Sprince's Banjo-Sax Orchestras; mem. Sigma Alpha Mu Fraternity and American Federation of Musicians; composer, "L. H. S. Forever," "Sigma Alpha Mu Purple," and "Idle Moments in Syncopation." Vocation, physician. Address, 481 Main St., Lewiston, Me.

**Springall, Joseph K.,** teacher of vocal and instrumental music; b. Dexter, Me.; s. Joseph and Maria Springall; ed. Boston, Philadelphia, New York, London and Paris; studied with Frederic Peakes, Eugene Thayer and John Orth; organist and choir director, First Universalist M. E. Church, Dexter. Address, Dexter, Me.

**Stackpole, Mary Elwell,** vocal teacher (soprano); b. Whitneyville, Me., April 29, 1872; d. William Bartlett and Mary (Hanscom) Elwell; m. Samuel Hill Stackpole, Oct. 15, 1892; studied with W. H. Dennett, Elizabeth Brown of Portland and G. L. Horne of Lewiston; mem. High St. Cong. Church Choir, Auburn, Court St. Baptist Church Choir, Auburn, Second Parish Church Choir, Portland; Sec. and Treas. Farmington Festival Chorus, 1897. Address, 91 Main St., Farmington, Me.

**Stacy, John F.,** vocalist (baritone); b. Bath, Me., Nov. 4, 1874; s. George L. and Annie E. Cook Stacy; m. Annie L. Frazier, Dec. 28, 1897; ed. Bath, Me.; studied with Payne and Maloney; mem. Swedenborgian Church Choir; mem. Gaudreau Concert Band and Payne 2nd Regiment Band, Lewiston; mem. Brunswick Orchestral Society, Colonial Club and Local 760. Vocation, piano tuner. Address, 31 Pleasant St., Bath, Me.

**Stacy, Reginald,** saxophone soloist; b. Bath, Me., April 6, 1899; s. John F. and Annie Frazier Stacy; ed. Bath, Me.; studied with Joseph Gaudreau; mem. Gaudreau's Concert Band and Ed. Brown's Famous Orchestra; mem. Colonial Club, Bath, Y. M. C. A. and Local 760. Address, 31 Pleasant St., Bath, Me.

**Stahl, Marjorie,** music teacher; accompanist Me. Festival Chorus. Address, 97 Limerock St., Rockland, Me.

**Staley, Lavanche Knight,** vocalist; mem. Fremstad Music Club, Bridgton. Address, Bridgton, Me.

**Stanley, Dr. J. P.,** vocalist; mem. choir Pine St. Cong. Church. Address, Lewiston, Me.

**Stanley, Marion Isabelle,** concert artist (lyric soprano); b. Boston, Mass., but was a resident of Winslow, Me., for 25 yrs.; d. Frank and Blanche Stanley; studied 5 yrs. with Isidore Braggiotti (voice); pantomime and lyric action with Clayton Gilbert of N. E. Conservatory; dramatic action with Albert Cowles of the Albert Cowles School of the Theatre; coached opera at the Vinello-Johnson School of Opera and in Europe with Maestro Eduardo Cabella and Renato Bellini; studied languages abroad and with native teachers in America; also studied voice with Mrs. Jessie Hubbard; director and soloist at Central Methodist Church, Hot Springs, Arkansas; was mem. of Maine Music Festival Chorus, 5 yrs.; mem. Daughters American Revolution, Pythian Sisters, Odd Ladies, American Legion Auxiliary. Vocation, vocal teacher and concert artist. Res., 71 Benton Ave., Waterville, Me. Mail address, 323 Olive St., Hot Springs, Arkansas.

**Stanwood, Ernest T.,** vocalist (tenor) and

teacher of piano; b. Brunswick, Me., May 16, 1899; s. John R. and Helen (Merriman) Stanwood; organist Universalist Church, Brunswick; studied with Carrie Campbell, Latham True and Howard Stevens; mem. Maine Festival Chorus. Address, 61 Federal St., Brunswick, Me.

**Stanwood, Thora I. C.,** soprano soloist; b. Boston, Mass., Jan. 2, 1898; d. John Giorloff and Ingeborg Ahrens Giorloff; m. Creighton Boyd Stanwood, Sept. 9, 1922; ed. Ottawa, Can., and Boston, Mass.; studied with Mme. Axeline de Berg Lofgren, Boston (voice); mem. Philharmonic Club; Pres. 1924-25. Res., 434 Penobscot Ave., Millinocket, Me.

**Staples, Eugene Hale,** vocal teacher, soloist (tenor); b. Carthage, Me., Dec. 14, 1857; s. John B. and Lois Parker Staples; m. Eva Sanborn, Nov. 14, 1878; ed. public schools Carthage and Lewiston, Me.; studied with B. F. Emerson; mem. Asa Youngman's Orchestra; Master of Grange; teacher of singing classes and community concerts for many years; organizer singing classes, leader in gospel and revival music at camp meetings and other religious meetings. Vocation, farmer and breeder of live stock and supervisor of music, Dixfield Public Schools. Address, Dixfield, Me.

**Staples, Ruth May,** violinist, concert soloist, recitalist; b. Turner, Me., Sept. 16, 1903; d. Harry W. and Tennye S. Staples; ed. N. E. Conservatory; studied with Josef Udell, Portland, and Hugo Kottschak of N. Y. City; mem. Lewiston-Auburn Symphony Orchestra and Philharmonic Club, Auburn, Me. Vocation, teacher and soloist. Address, 643 Main St., Lewiston, Me.

**Starbird, Angie,** teacher of piano; b. Litchfield, Me.; d. James Wilbur and Barbara Robinson Starbird; studied with Mrs. William Scholfield, E. W. Hanscom, Mary A. Bass and Dr. Arthur Foote; formerly organist at Auburn M. E. and Baptist Churches; former mem. Spinet Club, Philharmonic Club and Festival Chorus; activities, club and lecture recitals. Address, 96 Wood St., Lewiston, Me.

**Stearns, Louis C.,** mem. Bd. Dir. Eastern Maine Musical Association. Address, Bangor, Me.

**Steele, Mrs. Ethel Gould,** honorary member Philharmonic Club, Auburn-Lewiston. Address, Lewiston, Me.

**Stephens, Minne Scalar** (Minnie Plummer), prima donna; b. West Paris, Me.; d. Zilpha Anne and John Fellman Plummer; m. Dr. Charles Asbury Stephens of *The Youth's Companion;* received instruction in English and music from her mother; at six yrs. of age studied piano with a N. Y. teacher, teaching in Essex, Conn.; at nine yrs. had five piano pupils; studied piano, organ and composition with Hermann Kotzschmar; voice with William H. Stockbridge, Portland, Me.; later studied piano with Edward MacDowell; voice with Samuel F. Whitney, Boston; organ with Alexander Guilmaunt; voice with Trobadello, Paris, France; contralto roles in Italian with Vannucini; French roles with Ernest Van Dyke in Belgium; was org. at First Baptist, Congress Square and Williston Churches, Portland; succeeded Harvey Murray as accompanist of the Hadyn Chorus (1894-97); taught classes at Hebron Academy and at Paris, Bethel, Norway and Portland, Me.; made debut in French Opera at The Hague, Holland, in "Aida" as Minne Scalar; sang 2 yrs. at The Hague in "Aida," "Les Huguenots," "L'Africaine," "Faust," "Lohengrin," "Tannhäuser," "Herodiade" and "Il Trovatore"; 2 seasons at Covent Garden, London; at Hague created the role of the Tosca in "La Tosca" and the Fiancee in "La Fiancee de la Mer," and at London the role of Lorelei in "The Lorelei"; sang Santuzza in "Cavaleria Rusticana" and Amelia in "Il Ballo in Maschera"; sang en representation at Amsterdam, Nice, Rotterdam, Schevenengen, Ostende, Berke, Alsace Loraine, Paris, etc.: sang Wagnerian roles at the Grand Opera, Paris; repertoire, 30 operas in different languages; in 1911 returned to America and retired from opera; "Scalar," which, interpreted, is "climbing the stairs," was bestowed on her by the French people. Res., The Laboratory, Norway Lake, Me.

**Stephenson, Ronald B.,** m.t. Address, 779 Congress St., Portland, Me.

**Stetson, Clarence C.,** Pres. Eastern Maine Musical Association. Address, Bangor, Me.

**Stevens, Caroline W.,** author, music editor; b. Portland, Me., d. Samuel H. and Sarah M. Stevens; ed. public schools of Portland; author, "Melody in Maine" and other poems and music reviews with page articles on Maine Music Festival, reported every music festival in Portland for 30 years; society and music edi-

tor, Portland Express and Telegram. Address, 78 Winter St., Portland, Me.

**Stevens, Emily Wilson,** vocalist (contralto); b. Frenchboro, Me., March 10, 1880; d. Byron C. and Victoria A. Wilson; m. John O. Stevens, June 10, 1908; ed. Thomaston, Me.; studied with Grace Phelps Armstrong and Lillian S. Copping; Treas. Rubinstein Club, Rockland, Me: Councillor Gen. Knox Chapter, D. A. R., Thomaston, Me; Sec. American Legion Auxiliary to Winslow-Holbrook Post, No. 1; mem. D. A. R., Philharmonic Society, Shakespeare Society. Address, 48 Talbot Ave., Rockland, Me.

**Stevens, Howard Reed,** soloist (baritone), vocal teacher; b. Portland, Me., Oct. 14, 1876; s. William H. and Sara Reed Stevens; m. Mildred Merryman, May 25, 1913; ed. Portland, Me.; studied with Stockbridge, Olmstead, Saenger, Meehan, Bristol and H. M. Stanley, London; mem. Congress Sq. Universalist Church Choir, 17 yrs., Mozart Quartette, Ancient Landmark Quartette (Masonic), Kotzschmar Club, 1904-15; Vice Pres. Portland Men's Singing Club (charter member); dir. Girl's Chorus, Waynflete School. Res., 160 Falmouth St. Studio, 537 Congress St., Portland.

**Stevens, Nellie French,** pianist; b. Readfield, Me., June 18, 1891; d. Charles Haynes and Charlotte French Stevens; asst dir. Coburn Classical Institute, Waterville, Me.; teacher piano and harmony. Address, Coburn Classical Institute, Waterville, Me.

**Stevenson, Esther M.,** school music supervisor. Address, Camden, Me.

**Stevenson, Louis S.,** mem. Portland Branch, N. E. Chapt. Am. Guild of Organists. Address, Portland, Me.

**Steward, Mrs. Philo,** m.t. Address, Skowhegan, Me.

**Stewart, Harriett Louise,** organist; b. Bangor, Me.; d. Alfred O. and Mary Elizabeth (Farnham) Stewart; ed. Bangor and New York; studied with Howard Brockway and Mrs. David Mannes, N. Y.; at age of seventeen played organ First Baptist Church, Bangor, and continued as organist at that church for 25 yrs.; org. Bar Harbor Church, 4 yrs.; org. and choir dir. Universalist Church, Bangor, Me.; mem. Bangor Festival Chorus (alto). Address, Bangor, Me.

**Stewart, Hartley M.,** vocalist (baritone); b. Hodgdon, Me., Dec. 9, 1887; s. Albion A. and Etta Bither Stewart; m. G. Maie Auber; ed. Ricker Classical Institute; studied with Warren W. Adams, Boston, Mass.; mem. choir Meth. Epis. Church, Houlton; mem. Meduxnekeag Club, Masons, Eastern Star, Grange, Farm Bureau; Past Patron Fidelity Chapter, No. 32, O. E. S.; Master of Houlton Grange, No. 16; formerly mem. Cecilia Society, Boston, and Houlton Male Musical Society. Address, Houlton, Me.

**Stilphen, Cecil E.,** instrumentalist (trumpet); b. Pittston, Me., Oct. 17, 1885; s. A. L. and Georgia Hayland Stilphen; m. Blanche Haskell, July 5, 1911; studied with B. W. Thieme; mem. Deane's Orchestral Club, 1926. Vocation, cigar mfg.; Treas. Sebago Cigar Co. Office, 11 Exchange St. Res., 114 Oak St., Portland, Me.

**Stilphen, Harry Leslie,** instrumentalist (baritone, trombone, cello): b. Pittston, Me., Jan. 24, 1883; s. Alfred L. and Georgia Hayland Stilphen; m. Laura Mary Hall, Aug. 6, 1910; ed. Bridge Academy and University of Vermont; studied with B. W. Theime; mem. Richmond Band; mem. Togus Band, 4 yrs.; mem. Deane's Orchestral Club; Mason; Pres. Sebago Cigar Co. Vocation, physician. Res., 53 Main St., Richmond, Me.

**Stimson, Frank W.,** composer, instrumentalist; b. Gray, Me.; s. Horace O. and Augusta M. Fling Stimson; m. Jennie E. Mace, Dec. 5, 1886; studied with E. A. Blanchard, Portland, George Weigauil and Charles Semielein, N. Y.; former mem. Maine Festival Orchestra, Innes' Concert Band (trombone and asst. conductor), Jefferson Theatre Orchestra; dir. theatre orch., Cape Elizabeth, 10 seasons, Velencia Orch., Hoboken, N. J., 1885 to 1888; composer "Neptune's Carnival," concert overture, "Voice of Spring," waltz for soprano and orchestra, and over fifty numbers for both orchestra and band; mem. Am. Geographical Society and Machias Chamber of Commerce; former officer in American Federation of Musicians. Vocation, bookkeeper. Address, 38 Broadway, Machias, Me.

**Stinchfield, Oliver Dorrance,** organist and instrumentalist (English horn); b. Danville, Me.; s. Jeremiah and Sarah Bridgham Stinchfield; m. Lizzie R. Symonds; studied at N. E. Conservatory; org. St.

Patrick's and St. Joseph's Churches for 20 yrs.; mem. Ballard's Orchestra, Lewiston; first local conductor Lewiston and Auburn Festival Chorus, 1897-1898; composer, church music; conductor, Mechanic Falls Festival Chorus, 1897. President, 1900. Vocation, piano tuner. Address, 15 Vine St., Auburn, Me.

**Stockbridge, Anna,** vocalist, pianist, accompanist; b. So. Freeport, Me.; d. Micah and Lorenda Grant Stockbridge; ed. Yarmouth Academy; studied with George W. Marston and Mr. and Mrs. W. H. Dennett; soprano soloist Pine St. Church, Lewiston, and So. Freeport; hon. mem. Portland Rossini Club; mem. Festival Chorus. Teacher of voice and piano. R. F. D., No. 4, Freeport, Me.

**Stockbridge, Ira Cushing,** organist; b. So. Freeport, Me., April 22, 1842; s. Micah and Lorenda Warren Grant Stockbridge; ed. Freeport and Yarmouth Academy; studied with H. Kotzschmar and Geo. W. Marston; organist First Baptist, State St., and Congress Sq. Churches; Treas. of Old Kreutzer Club; conductor of musical clubs; manager and owner of the famous Stockbridge Entertainment Courses and the Stockbridge Popular and Matinee Courses; composer, quartette, "Dream of Home," "The Old Canoe," "Peace on the Deep," "Evening Bells," "Cradle Song," "I Cannot Spin To-night," "Sweet Nellie Polka," "Dreamland Waltz," "Watching by the Sea," "The Old Millstream." Piano and music dealer. Address, R. F. D., No. 4, Freeport, Me.

**Stoddard, Amy Ellura,** teacher of piano, organist; b. Athol, Mass., Sept. 19, 1883; d. Dr. Augustine O. and Martha Smart Stoddard; ed. Boston, Waterville and Pasadena, Cal.; studied with Madame Beale Morey, Boston, Mrs. C. E. White and Prof. Hallett of Colby College, Waterville; accompanist and organist Cong. Church, Belfast; formerly accompanist Belfast Festival Chorus; Regent of John Cochran Chapt., D. A. R.; mem. Primrose Chapt., No. 52, Eastern Star, and North Church Guild; Vice Pres. Business and Professional Women's Club; teacher of music in the Girl Scouts. Address, 68 Church St., Belfast, Me.

**Stone, Mrs. Lester F.,** m.t. Address, No. Haven, Me.

**Storer, Lydia Rachel,** vocalist (contralto); b. Southwest Harbor, Me., Dec. 20, 1895; d. Jones W. and Charlotte E. Tracy; m. Earl E. Storer, June 25, 1917; studied with Ethelynde Smith and Allan Ramsay; mem. Rubinstein Club, Rockland; choir leader and mem. of numerous choirs in Bath and Rockland. Address, 54 Suffolk St., Rockland, Me.

**Storey, P. J.,** flutist; mem. Portland Flutist's Society; musician, 20 Preble St. Res., Congress Sq. Hotel, Portland, Me.

**Stott, Harry,** teacher of piano and organ; b. Halifax, England, March 8, 1882; s. Levi and Mary J. Stott; m. Louise Caroline Graeber, 1913; studied with Latham True and at Dominion College, Montreal, Canada (degree L.D.C.M., 1924); org. Ignatius Church; officer Sanford Town Club; composer of masses for Catholic Church, hymns, part songs and solos; diploma from Westminster Choir School, London; grad. with diploma from N. Y. School of Music and Arts, 1912; lecturer on Gregorian Chant and liturgical music; author articles on music. Address, 29 Elm St., Sanford, Me.

**Straw, Howard M.,** instrumentalist (violin, trombone); b. Brownfield, Me., 1884; s. William and Emma Libby Straw; studied with Frank Burnham; mem. Paramount and Straw's Orchestras; conductor, Paramount Orchestra; mem. Masons, Elks, K. of P. Address, 91 Winter St., Portland, Me.

**Strayholm, H.,** vocalist; mem. Temple Quartette. Address, Kennebunk, Me.

**Strickland, Anna,** vocal teacher. Address, 73 Grove St., Bangor, Me.

**Strout, Margaret,** vocalist (soprano); b. Deering, Me., July 31, 1895; d. John Charles Fremont and Gracia Hilbourn Strout; ed. Woodfords, Me.; studied with Martha Wasson; Sec. Woman's Choral Society; mem. Williston Church Choir and former mem. Charles Griffes Club. Vocation, stenographer. Address, 899 Forest Ave., Woodfords, Me.

**Stuart, Mae,** teacher piano and organ; b. Augusta, Me., Nov. 22, 1864; d. R. K. and Love Stevens Stuart; m. B. P. Stuart, May 31, 1888; studied with Mrs. Myrick of Augusta and H. Kotzschmar of Portland. Address, Belgrade, Me.

**Stubbs, Annie Howard,** vocalist; b. Kingfield, Me., Dec. 27, 1886; d. Frank Edwin and Jennie Hunter Howard; m. Philip Dana Stubbs, Oct. 14, 1908; studied with Willis Bacheller, Jessie Hub-

bard, Isidore Braggiotti; mem. South Cong. Church Choir, Augusta, and Friend's Church, Winthrop Center, Me. Res., 39 Western Ave., Augusta, Me.

**Stubbs, Mrs. Richard H.** (Ethelyn Hope), soloist, concert artist (dramatic soprano); b. Linneus, Me.; d. Edwin C. and Mary Bither Burleigh; m. Richard H. Stubbs, M.D., April 20, 1904; ed. St. Catherine's, Augusta, and Mrs. Hayes Private School, Boston; studied with Charles R. Adams, Boston, Jessie Hubbard, Waterville, Willis Bacheller, N. Y. City, and Isidore Braggiotti, Boston; Pres. and Sec. of the Music Asso. of the State of Maine; former mem. Cecilia Club; the famous Maine Class (composed of singers from all parts of Maine) met at her home bi-weekly for 5 yrs. to study with Isidore Braggiotti, master vocal teacher. Res., 133 State St., Augusta, Me.

**Sturtevant, Bhima MacDonald,** vocalist (mezzo-soprano); b. Detroit, Michigan; d. Thomas Edward and Esther Johnston MacDonald; m. James M. Sturtevant, M.D., Dec. 15, 1915; ed. Master School, Brooklyn, N. Y., and Peabody Conservatory, Baltimore, Md.; studied with Jennie King Bragdon, Madame Jaeger and Minetti; mem. Portland Rossini Club. Address, 156 80th St., Jackson Heights. New York.

**Sturtevant, Chester H.,** vocalist (tenor); b. Fayette, Me., May 4, 1866; s. Josiah H. and Helen E. (Ormsby) Sturtevant; m. Charlotte L. Ham, July 20, 1898; studied with W. H. Stockbridge and Beulah Small; mem. choir First Baptist Church, Waterville, and First Baptist Church, Livermore Falls; mem. Livermore Falls Festival Chorus; asst. con. 1917, Vice Pres. 1916, Treas. 1913. Vocation, Treas. Livermore Falls Trust & Banking Co. Address, Livermore Falls, Me.

**Sweatt, Ida D.,** school music supervisor. Address, Rumford, Me.

**Sweatt, Joseph Elmer,** teacher of violin; b. Westbrook, Me., 1867; s. Joseph S. G. and Sarah (Hume) Sweatt; m. Zeruah Morton Stewart, March 9, 1893; studied at Boston Conservatory (Julius Eichberg), Charles N. Allen and Fritz Listemann; mem. of orchestra St. Augustine and Magnolia Springs, Florida, 2 seasons; mem. Bar Harbor Orchestras, 5 seasons; Theatre Orchestra, Boston. 2 seasons; instructor Colorado School of Fine Arts, Boulder, Col., 1902-03; instructor violin Aroostook County, Me., 1909-1928. Leader of orchestra, Presque Isle Opera House. Res., Mapleton, Me.

**Sweetser, Mrs. Susan,** m.t. Address, 43 James St., Auburn, Me.

**Sweetser, Virginia C.,** teacher piano; mem. Portland Rossini Club. Address, 650 Forest Ave., Woodfords, Me.

**Swett, Clyde Irving,** violinist, vocalist (baritone); b. Bangor, Me., June 24, 1902; s. George Irving and Lillian M. Swett; m. Laura Annette Hewey, June 24, 1922; ed. University of Maine, B.A., and McGill University (M.D.C.M.); former mem. Columbia St. Baptist Church Choir; mem. U. of M. Band (French horn), and Bangor Symphony Orchestra (viola); mem. U. of M. Musical Clubs, American Federation of Musicians and Sigma Alpha Epsilon; former mem. McGill Choral Society. Address, 187 Parkview Ave., Bangor, Me.

**Sylvain, Marion Haynes,** organist, teacher of piano; b. Brighton, Mass., Nov. 1, 1890; d. Charles Frederick and Henrietta Woodman Haynes; m. Ludger A. Sylvain, March 20, 1916; studied with Miss Parks of Newton, Mass.; mem. choir and org. 1st Pr. Church, Gorham; mem. Altrurian Club, J. R. Adams Woman's Relief Corps, Gorham Grange, No. 54, P. of H., Community Club, Annie Louise Cary Club and M. E. Church; formerly org. at School St. M. E. Church, Gorham; pianist in movies, vaudeville and dance orchestras. Address, 82 School St., Gorham, Me.

**Tadder, Delmino,** concert master Waterville Symphony Orchestra. Address, Waterville, Me.

**Tainter, Gilbert Ernest,** music dealer; b. Portland, Me., Feb. 28, 1881; s. Frank E. and Nancy (Drew) Tainter; ed. Edward Little High School; Bryant and Stratton Bus. Coll.; m. Alice Walker, June 1, 1904; mem. Martindale Country Club, Rotary Club, I. O. O. F., 32nd degree Mason. Vocation, business known as F. E. Tainter & Co., Inc. Res., 369 Turner St., Auburn; store, 42 Lisbon St., Lewiston, Me.

**Talbot, Alice Brown,** teacher piano, organ; b. East Machias, Me., May 20, 1860; d. Joseph G. and Hannah H. Huntley Brown; m. Samuel H. Talbot, Dec. 4, 1876; ed. East Machias, Boston

and Chicago; studied with Herbert Harris, B. J. Lang, W. S. B. Mathews, Stephen Emery, Charles W. Landon, Emil Liebling and Dr. Henry Hanchett; org. E. Machias Cong. Church; accompanist, Mendelssohn Club, E. Machias, Derthic Club, Escanaba, Mich. Address, East Machias, Me.

**Talbot, Augusta,** concert artist, teacher of violin; b. Milton, Mass., March 17, 1896; d. Dudley and Mary Elizabeth Talbot; ed. Miss Haskell's School, Boston; studied with Lillian Shattuck, Boston; mem. Rubinstein Club, Rockland, Me.; mem. string quartette, trio and soloist for clubs, churches, etc. Address, 16 Central St., Camden, Me.

**Talbot, Clara Scott,** teacher of violin and viola; b. Alma, N. B., Canada, March 1, 1883; d. Frederick Oscar and Kate Waide Talbot; ed. public schools Alma and Sussex, N. B., Calais, East Machias, and at Washington Academy; studied violin with Alice U. Burgess, Sussex, N. B., David E. Fisher, Portland, Me., Charles J. Boyes, Norfolk, Va., Felix Winternitz, Boston, and 1 yr. at N. E. Conservatory of Music; first violinist Symphony Orchestra, Norfolk, Va., 1907-8; mem. East Machias Division of Chapman Festival Chorus, 1903-7, and Machias Chorus, 1911 to 1928; teacher of children's dancing classes, 1902-26. Address, Machias, Me.

**Talbot, Mrs. Edward Eager** (Effie Ward), vocalist (alto); b. Machias, Me.; d. Silas E. and Lucy Huson Ward; m. April 8, 1899; ed. Machias and Farmington; mem. Congregational Church Choir, Machias; mem. Hannah Weston Chapter, Ursula Penniman Literary Club; Sec. Machias Festival Chorus. Summer home, Hadleys Lake. Address. Machias, Me.

**Talbot, Effie W.,** Sec. Machias Festival Chorus. Address, Machias, Me.

**Talbot, Frances Lavinia,** vocalist; b. Portland, Me., March 17, 1888; d. George T. and Lavinia L. Drew; m. Arthur F. Talbot, July 19, 1916; studied with Elizabeth Brown, Llewellyn Cain; mem. choir Elm St. Church, So. Portland, Me.; mem. Woman's Choral Society, Portland, and Annie Louise Cary Club, Gorham. Address, Main St., Gorham, Me.

**Talbot, Helen Wilson,** vocalist (mezzo-soprano); b. Falmouth, Me., June 16, 1896; d. Edgar N. and Ella L. Wilson; m. Fred C. Talbot, Sept. 28, 1920; ed. Westbrook Seminary; studied with Howard Clark (piano); Rupert Neily (vocal); mem. choir Westbrook Cong. Church; Pres. Women's Choral Society. Address, R. D. No. 5, Woodfords, Me. Res., West Falmouth, Me.

**Talbot, Kate Dorothea,** pianist, accompanist; b. Machiasport, Me.; d. Frederick O. and Kate Waide Talbot; mem. East Machias Branch of Chapman Festival Chorus; accompanist for pupil's violin recitals and dancing classes of her sister, Clara S. Talbot, 1902-14. Address, Machias, Me.

**Talbot, Lillian M.,** violinist; b. Portland, Me., Feb. 8, 1905; d. George F. and Delia Talbot; studied with Catherine Patrick; 1st violin and concert master Rossini Club Orchestra; mem. MacDowell Club, Rossini Club; Brahms Trio. Vocation, violin teacher and leader of trio. Address, 42 Fairfield St., Portland, Me.

**Talbot, Marion,** music teacher; b. East Machias, Me., Aug. 4, 1882; d. James R. and Elizabeth B. Talbot; ed. Washington Academy and Wellesley College; studied at New England Conservatory of Music, Boston; mem. choir East Machias Cong. Church; former mem. Wellesley Glee Club and choir. Address, E. Machias, Me.

**Talbot, Pearl F.,** school music supervisor. Address, Bethel, Me.

**Tarling, Mrs. Gertrude D.,** vocalist; mem. Portland Rossini Club. Address, 91 Elsmere Ave., So. Portland, Me.

**Taylor, Albert B.,** Vice Pres. Portland Festival Chorus. Address, 30a Preble St., Portland, Me.

**Taylor, Eleanor Fuller,** vocalist (soprano); b. China, Me., 1904; d. Ernest O. and Susie Taylor; ed. Maine Central Inst. and Colby College; studied with Carrie M. Bradford and others; mem. Court St. Baptist Church Choir, Houlton, Y. W. C. A. and Chi Omega Fraternity; adviser of Girl Reserves Dept. of Y. W. C. A. in Ricker Classical Inst.; mem. Pittsfield Festival Chorus, and Woman's Glee Club, Colby Coll.; mem. Houlton Music Club. Vocation, instructor of mathematics. Address, Ricker Classical Institute, Houlton, Me.

**Testa, Angelo M.,** band and orchestra instructor and school children's orchestra promoter; b. Frigento, Italy, May 6, 1875; s Philip and Isabella Testa; m.

Edna H. Blackmore, 1902; ed. Italy and Boston, Mass.; studied with Prof. A. G. Adams of San Pietro a Maiello, Italy; mem. Royal Orchestra, Auburn; Supt. Portland Academy of Music, Auburn; instruments, mandolin, guitar, violin and cornet; one of the pioneers in this country in class work, especially on violins. Address, 154 Central Ave., Lewiston, Me. Mail address, 72 Main St., Auburn, Me.

**Tetley, Mrs. Josie May,** teacher of piano; b. Orr's Island, Me.; d. William H. and Sarah Doughty Linscott; m. Rev. E. B. Tetley, Oct. 3, 1900; studied with Hermann Kotzschmar; mem. choir Baptist Church; mem. Euterpean Club. Address, 101 High St., So. Paris, Me.

**Tewksbury, Helena M.,** pianist, organist; b. Bangor, Me.; d. Joseph F. and Annie Foster Tewksbury; studied piano with Clara F. Joy, Bangor, and Mrs Philip Hale, Boston; organ with Mrs. E. L. Howes, Bangor, and Henry M. Dunham, Boston; org. Essex St. Baptist Church, Bangor; mem. Festival Chorus since its beginning and one of the older members of the Schumann Club; one of the organizers and mem. of the Music Study Club. Address, 329 Union St., Bangor, Me.

**Thaxter, Joseph W.,** vocalist (tenor); b. Portland, Me., July 18, 1856; s. Martin W. and Sarah E. Thaxter; m. Emma L. Knight, Jan. 11, 1876; ed. public schools, Portland, Me.; studied with Julia Ward and John Morgan; mem. Friend's Church and First Baptist Church Choirs; mem. So. Portland Glee Club and mem. Festival Chorus for 29 yrs. Address, 15 Shepley St., Portland, Me.

**Theis, Ernest,** vocalist; mem. Warren Male Quartette. Address, Westbrook, Me.

**Theis, Marion Eugene,** vocalist (contralto), teacher of piano; b. Standish, Me., July 10, 1892; d. Charles W. and Nettie J. Wentworth; m. Ernest Theis, Oct. 1, 1912; studied in Portland and Boston; organized first chorus and orchestra in Westbrook High School; dir. Chopin Club Chorus, Westbrook; dir. Rossini Club Chorus, Portland; dir. evening musical programs Warren Cong. Church, Westbrook; mem. Verdi Concert Trio, 1915-18; Sec. Me. Fed. of Music Clubs; Chairman of Music Dept., State Fed. of Women's Clubs; Past Pres. Ammoncongin Literary Club, Westbrook; mezzo contralto in newly organized Rossini Vocal Trio engaged in concert work. Vocation, musician. Address, Cumberland Mills, Me.

**Thibault, Alice,** m.t. Address, 128 Fifth St., Auburn, Me.

**Thibodeau, Antoinette,** teacher of piano, concert artist; b. Old Town, Me., Jan. 24, 1900; d. Joseph and Lydia C. Thibodeau; ed. St. Joseph's Academy, Deering; studied with Prof. Clark Borgo and C. Winfield Richmond; org. St. Joseph's Church, Old Town, Me. Address, 77 Bosworth St., Old Town, Me.

**Thieme, Berthold W.,** music director (violin, cornet); b. Zachan, Pomrania, Germany, March 11, 1849; s. Ludwig and Albertina (Hanson) Thieme; m. Anna M. Berger, Oct. 18, 1873; ed. Von Unrech's Music School and the Arnswolde Music Academy, Pomrania; bandmaster National Home, Togus, Me., for more than 44 yrs.; mem. Masons, K. of T. Harugari Diony's Lodge; composer, marches, waltzes, light military and orchestra music; solo cornettist 71st Reg. Band, N. Y. City. Address, Box 14, National Home, Togus, Me.

**Thomas, Clara,** soloist (mezzo contralto). Address, Rockland, Me.

**Thomas, John P.,** vocalist (baritone); mem. Portland Men's Singing Club. Address, 171 Danforth St., Portland, Me.

**Thomas, Ruth Ella,** concert pianist and teacher; b. Beachmont, Mass., Nov. 23, 1899; d. Frank H. and La Vaughn L. Thomas; studied with Alfred De Voto; grad. N. E. Conservatory of Music; former teacher of music in Camden and Rockland public schools; at Am. Institute of Normal Methods, Lasell Seminary, Auburndale, Mass.; composer "Improvisation," "A Story," "Waltz," "Mermaid's Song"; mem. Rubinstein Club, Rockland, Me. Vocation, supervisor of music in Saco public schools. Address, 21 Pearl St., Camden, Me. Mail address, 326 Main St., Saco, Me.

**Thomes, Frank E.,** vocalist (tenor); mem. Portland Men's Singing Club. Address, 8 Homestead Ave., So. Portland, Me.

**Thompson, Dorothy K.,** teacher of piano; org. Church of Messiah. Address, 75 Pine St., So. Portland, Me.

**Thompson, Mrs. Joseph P.,** honorary mem. Portland Rossini Club. Address, Orchard St., Portland, Me.

**Thompson, Mrs. Luther,** Vice Pres. Bath Festival Chorus. Address, Bath, Me.

**Thompson, Sinclair A.,** teacher of music; b. Oct. 15, 1876; s. William and Annie Orr Thompson; m. Sara Mae Jones, Oct. 1, 1907; mem. Old Brunswick Band (cornet); mem. Kotzschmar Club, Woodfords Club, Deering Lodge, Masons, St. Paul Chapter, Council, etc.; composer several courses for fretted instruments; about 65 compositions for solos and 20 for orchestras. Vocation, dir. Thompson's School of Music and mgr. Eastern Musical Supply Co. Business address, Libby Memorial Bldg. Res., 89 Fleetwood St., Portland, Me.

**Thompson, Mrs. S. S.,** vocalist; mem. Women's Choral Society and MacDowell Club. Address, Portland, Me.

**Thorne, Gertrude,** teacher of music; b. Plymouth, Me.; d. Henry S. and Alberta Small Thorne; ed. Maine Central Institute and N. E. Conservatory; studied piano with James W. Hill, Haverhill, Mass., and with Carl Stasny at Conservatory; theory with Louis C. Elson; harmony with Benjamin Cutter; voice with Frank E. Morse; trained at Institute of Music Pedagogy, Northampton, Mass., with Ralph Baldwin for public school music; studied band work and voice at Eastman School of Music, Rochester, N. Y.; taught school music at Corinna, Newport and Plymouth. Vocation, supervisor of music at Augusta, Me. Home address, Pittsfield, Me.

**Thurston, Florence,** music teacher. Address, Union, Me.

**Thurston, Teresa Tuck,** accompanist and teacher of piano; b. Bangor, Me., Nov. 21, 1893; d. Frank Linden and Elizabeth Tuck; m. L. Raymond Thurston, June 28, 1919; studied with Carl Faelten, Reinhold Faelten at Faelten Pianoforte School, Boston, Mass.; Sec. Bach Choir; mem. Parent Teachers Asso. and "Quipus"; former mem. Schumann Club and Bangor Festival Chorus. Address, 251 Nowell Road, Bangor, Me.

**Tibbetts, George A.,** vocalist (tenor); mem. Portland Men's Singing Club. Address, 521 Cumberland Ave., Portland, Me.

**Tibbetts, Grace,** harpist; mem. MacDowell Club and Portland Municipal Orchestra. Address, 85 Deerfield Rd., Portland, Me.

**Tibbetts, Mrs. Samuel** (Virginia Havener), vocalist (contralto), teacher of violin, cello and piano; b. Rockland, Me.; d. Charles E. and Orissa M. Havener; m. Dr. Samuel Tibbetts, 1907; studied with H. E. Holt and at N. E. Conservatory and Normal Institute of Vocal Harmony, Lexington, Mass.; mem. Knox-Waldo School Music Asso. Vocation, supervisor of music in public schools. Address, 33a Elm St., Camden, Me.

**Titcomb, Walter John,** vocalist (bass); b. Farmington, Me., March 7, 1859; s. John and Catherine Merrill Titcomb; m. Charlotta E. G. Cook, July, 1894; ed. Normal School, Farmington; studied with H. E. Holt, John W. Tufts and E. W. Newton, Boston; grad. Am. Institute of Normal Methods; mem. Fall River Orchestral Club and Wheeler's Band in the 80's (slide trombone); mem. New England Music Festival Asso and the Eastern Music Supervisors Conference. Vocation, supervisor of music in public schools. Res., 42 Chaloner St., Fall River, Mass.

**Tolman, Carl Jean,** pianist, organist, composer, instructor, conductor; b. Harrison, Me., March 22, 1875; s. Charles Elliot and Martha Osgood Richardson Tolman; m. Charlotte E. Bailey, July 22, 1907; ed. pub. and high schs., private teachers; studied with Harvey S. Murray, Cora S. Briggs, Lyman F. Brackett, Carl Stasny, Carl Baermann, H. A. Clarke and others; has taught music 35 yrs.; coach for vocalists, 10 yrs.; associate dir. Judson Coll., Alabama, 1 yr.; elected dir. following yr.; dir. of mus. Coker Coll., So. Carolina, 9 yrs.; org. Perkins St. Bapt., Somerville, Mass., High St. Cong., Auburn, Me., Friends Church, Winthrop Center, Me., Bapt. Ch., Hartsville, S. C.; directed choruses, glee clubs, choirs, bands, orchestras; organized and dir. Coker Coll. Choral Art Society (100 voices); has given organ and piano recitals since 1893; comp. for piano (orchestrated and played at Boston Symphony "Pop" concerts), pipe-organ pieces, songs and anthems; colleague Am. Guild of Organists, N. Y. Chapter; sub-dean and examiner Carolina Chapter, Am. Guild Org.; mem. Nat. Am. Organists; dir. of mus. Coburn Classical Institute, Waterville, Me.; org. for E. A. Bailey, Winthrop Center, Me. Studio, Augusta, Me. Address, Winthrop Center, Me.

**Tolman, Charles H.,** flutist; b. Portland, Me., Feb. 10, 1864; s. Charles C. and Mary Ilsley Tolman; m. Jennie M. Sampson, March 2, 1892; former mem. A. W. Coombs Chamber Music Club and Portland Philharmonic Society; mem. Kotzschmar Club, Portland Flutist's Society and Portland Municipal Orchestra. Res., 260 Vaughan St., Portland.

**Torrens, Dr. Lemuel Allen,** choral conductor and teacher of singing; b. Bangor, Me.; s. John and Ellen Torrens; began study of music at very early age; first instructor of music public schools of Bangor; for many years directed music festivals in East and West; dean of the vocal faculty of the Cosmopolitan School of Music and Dramatic Art, Chicago; dean of vocal departments, Master's School, Dobbs Ferry on Hudson; instructor of vocal music in Riverdale School, Riverdale-on-Hudson, Dalton High School, N. Y. City, and privately in Chickering Building, N. Y. Address, 26 Gramercy Park, N. Y.

**Torrey, George,** Vice Pres. Rockland Festival Chorus. Address, Rockland, Me.

**Toussaint, Mrs. O. J.,** music teacher. Address, East Millinocket, Me.

**Towers, Mrs. Daisy S.,** vocalist; b. Somerville, Mass., Aug. 7, 1888; d. John D. and Elizabeth Powe Stairs; m. Cleveland W. Towers, Nov., 1910; ed. Houlton, Me.; studied with Mrs. Hollis Lindsay and Prof. Sodequest; mem. choir Military St. United Baptist Church, Houlton, Me.; Pres. Houlton Music Club and third Vice Pres. of the Maine Federation of Music Clubs; mem. Houlton Women's Club, Portia Rebekah Lodge, No. 76, and Fidelity Chapter, No. 32, O. E. S. Address, 10 Heywood St., Houlton, Me.

**Towle, Blanche,** vocalist (mezzo soprano), teacher of singing; b. Lewiston, Me.; ed. public schools; studied voice with W. H. Dennett, Portland, Rose Stewart, Boston, 4 yrs. in New York and 1 yr. in Europe; sang with the Boston Festival Orchestra; composer of quintette "Peace" for voice and stringed instruments; formerly sang at Hammond St. Cong. Church, Lewiston. Studio address, 175 Hemenway St., Boston, Mass.

**Towne, Eva M.,** state music supervisor. Address, Waterville, Me.

**Tracy, Alfred H.,** vocalist (baritone); mem. Portland Men's Singing Club. Address, 39 North St., Portland, Me.

**Tracy, M. Irene,** teacher of piano; b. Minneapolis, Minn., Dec. 26, 1883; d. Ephraim and Julie West King; ed. Minneapolis School of Music; studied with Maurice Eisner and Magendanz of Utica Conservatory, Edwin Klahre of New England Conservatory and Prof. Clarence G. Hamilton; received teacher's certificate in piano teaching, harmony music form and interpretation; in 1921 took master's course at Chicago Musical College and studied with Rudolf Ganz; also studied with Prof. Adelbert W. Sprague of the University of Maine. Address, 148 Essex St., Bangor, Me.

**Trafton, Edwin,** violinist; b. Portland, Me., Jan. 23, 1912; s. Ernest E. and Agnes M. Trafton; ed. New York and Auburn; studied with Prof. Josafa Morin; mem. Lewiston-Auburn Symphony Orchestra; leader, Webster School Orchestra, Auburn. Address, 9 Sheridan Ave., Auburn, Me.

**Trafton, Howard M.,** pianist; b. Portland, Me., Jan. 23, 1912; s. Ernest E. and Agnes M. Trafton; ed. New York and Auburn; studied with Prof. Arthur N. Pettengill and Prof. Emile Beauparlent; mem. L.-A. local orchestras. Address, 9 Sheridan Ave., Auburn, Me.

**Tremblay, Wilfred,** pianist, organist; b. Galeton, Penn., July 25, 1905; s. William R. and Marie Euler Tremblay; studied with Seldon T. Crafts, Lewiston, and Albert Anger, Auburn; Conductor Lewiston-Auburn Symphony Orchestra, 1923-25; made concert tour of Canada, 1925; composer "My High School Days," "British Rhapsody," and musical comedy, "Royalty Flushed"; org. Empire Theatre. Res., 112 Park Ave., Portland, Me.

**Treworgy, Anne Florence,** pianist, accompanist; b. Penobscot, Me.; d. Solomon J. and Ida Wardwell Treworgy; ed. Colby College; studied with Mrs. Clarence White, Waterville (piano), and Mrs. Grace Bramhall Howes, Bangor (pipe organ); org. Cong. Church, Waterville, 3 yrs., United Baptist Church, Milo, 6 yrs.; composer, two high school songs, "M. H. S. Forever," "Milo Cheering Song" and several songs for Rotary Club; music for many other songs for special occasions; acc. musical productions, singers, violinists, etc. Vocation, high school teacher. Address, 12 Clin-

ton St., Milo, Me. Summer St., Surry, Me.

**Trickey, Edith C.,** pianist; priv. mem. Portland Rossini Club. Address, 70 Thomas St., Portland, Me.

**Trickey, Mrs. Henry S.,** associate mem. Portland Rossini Club. Address, 70 Thomas St., Portland, Me.

**True, Mrs. Jabez** (Ella W.), violinist; b. Portland, Me., 1868; d. Samuel and Mary (Waters) Thurston; m. Jabez True, 1899; studied with Julius Eichberg, Charles N. Allen; Sec-Treas. Marston Club. Address, 34 Farwell Ave., Melrose Highlands, Mass.

**True, Latham,** organist, music teacher; b. Portland, Me., June 1, 1874; s. Jabez and Nettie A. (Latham) True; m. Edna Webb, Jan., 1909; grad. Toronto Coll.; Mus.B. degree Univ. Toronto; Mus.D. degree N. Y. German Cons.; studied with Kotzschmar, Marston, Torrington, Fairclough, Krause, and Prout; associate Royal College of Organists, London; fellow Am. Guild of Organists; org. and choir dir. First Parish Church, Portland, 9 yrs.; organizer Kotzschmar Club, Portland; mem. Beethoven Trio, 1914-21; organized Chamber Music Trio; asso. editor "The American Organist of N. Y."; composer; organist and dean of music dept. Castilleja School, since 1923. Address, Palo Alto, California.

**True, Mrs. Latham,** formerly soloist First Parish Church, Portland. Address, Palo Alto, California.

**True, Luella C.,** vocalist (soprano); b. Portland, Me., Nov. 5, 1867; d. William P. and Sarah Cole Evans; m. Ernest True, June 1, 1890; studied with Mrs. O. H. Fellows, W. H. Dennett, and at N. E. Conservatory with W. H. Daniels; mem. First Parish and Williston Church Choirs; org. Stevens Ave. Cong. and Christian Science; now org. at Little Neck, L. I., N. Y.; mem. Rossini Club and President Marston Club for 2 yrs. Vocation, music teacher. Res., 1550 Forest Ave., Portland, Me. Mail address, 4308 Marathon Parkway, Little Neck, L. I., New York.

**True, Mrs. Maude E.,** m.t. Address, Lee Me.

**True, Willis E.,** cornettist; mem. Deane's Orchestral Club. Address, 358 Woodford St., Portland, Me.

**Tuck, Elizabeth,** teacher of piano and organ; b. Minaville, New York, Dec. 25, 1864; d. Asa B. and Elizabeth (Koons) Peck; m. Frank L. Tuck, March 3, 1889; ed. at Faelten Pianoforte School, Boston; studied with Mr. and Mrs. William Sherwood; has been an organist for 20 yrs.; organizer of the Schumann Club and Pres. for 15 yrs.; in 1925 organized the Bach Choir in Bangor and in April, 1927, presented Bach's "St. Matthew Passion" in St. John's Episcopal Church. Summer home, Islesboro, Me. Address, 27 Grant St., Bangor, Me.

MRS. JOHN HUPPER TURNER, CONTRALTO.

**Tucker, Olalie,** m.t. Address, Brownville, Me.

**Tufts, George Royal,** trombonist; b. Lewiston, Me., Aug. 9, 1896; s. George William and Sadie (Washburn) Tufts; ed. Frye Grammar School, Lewiston; studied with Ernest J. Hill; mem. Hobbs American Band and a member of Hobbs-Curtis Orchestra, Lewiston; mem. Musicians Protective Union. Address, 136 Nichols St., Lewiston, Me.

**Turner, Gretchen M.,** vocalist; b. Houlton, Me., Dec. 8, 1905; d. John and Gertrude A. Turner; ed. Aroostook State Normal School; studied with Mary Burpee, Houlton, Me.; mem. United Baptist Church Choir, Houlton Music Club. Vocation, teacher public schools. Address, 55 Franklin Ave., Houlton, Me.

**Turner, Inez Perry,** soloist, concert artist (mezzo contralto); b. Portland, Me., July 19, 1881; d. Albert E. and Alma A. Perry; m. John Hupper Turner, 1901; ed. Portland, Me.; studied with Nettie Fellows, Henrietta D. Rice, Clara Tippett, and Regneas of N. Y.; formerly mem. choir at St. Lawrence Cong., Warren Cong., First Baptist, State St. Cong., Pine St. Methodist and Williston Cong. Churches; mem. Rossini Club; instigator of publicity committee and first chairman; vocal teacher. Res., 38 Vesper St., Portland, Me.

**Tuttle, Ralph Hodsdon,** instrumentalist (tuba, bass viol); b. Auburn, Me., Jan. 22, 1899; s. Harry C. and Mabel A. Tuttle; m. Florine I. Maher, Oct. 16, 1921; studied with Arthur Croteau, C. M. Plummer and Maurice Wade; Treas. Lewiston Brigade Band; mem. Marble's Orchestra; Treas. Musicians Protective Ass'n, Local 409, Lewiston, I. O. O. F. Lodge, Raboni Lodge, A. F. of M., 32nd degree Mason, Mystic Shrine, Lewiston Lodge, B. P. O. E. Vocation, Asst. Treas. Lewiston Trust Co.; Pres. Bell Tire Co., Inc. Address, 12 Bardwell St., Lewiston, Me.

**Usher. Ethel Watson,** concert accompanist, organist; b. Gorham, Me.; d. William H. and Ella Watson Usher; ed. Portland, Me.; studied with Mary Jordan, Heinrich Gebhard, Leopold Godowsky, Frank La Forge, Walter Henry Rothwell; org. and dir. of music, Harlem Presbyterian Church, N. Y.; formerly org. United Cong. Church, and Reformed Church, Brooklyn; mem. American Woman's Asso. and Maine Women's Society of N. Y., Quota Club, International, Inc.; conductor Matinata Choral Club, N. Y.; composer, vocal coach. Address, 127 West 78th St., N. Y.

**Vallée, Hubert Prior,** orchestra leader, saxophonist; b. Island Pond, Vermont; s. Charles A. and Katherine A. Valée; ed. Yale College; mem. Westbrook City Band; featured at the Savoy, London, England, nightly for one year; recorded for English Victor and Columbia records; featured with Bolton and Cipriano's Orchestra and later became leader; soloist with the Yale Collegians in their transcontinental vaudeville tour across the United States. Address, 36 Munroe Ave., Westbrook, Me.

**Vallée, Kathleen M.,** pianist; b. Island Pond, Vt.; d. Charles A. and Katherine A. Vallée; ed. Westbrook High School and Montreal; studied with Aaussault; graduate Institute of Paris: pianist Chopin Trio and Chopin Club, Westbrook. Vocation, teacher of piano. Address, 36 Munroe Ave., Westbrook, Me.

**Vannah, Kate,** organist, accompanist, journalist, poet; b. Gardiner, Me.; d. Isaac and Eliza Vannah; Doctor of Music degree at Joseph's College, Emmettsburg, Md.; studied piano with Ernest Perabo; composition with Prof. Eversmann of Baltimore and George W. Marston, Portland; has written many concert songs; her first song, "Goodbye Sweet Day," published 1893, and "Cradle Song," pub. about that time, are among the most popular; has composed many small pieces for orchestra, as well as songs and instrumental numbers; author of magazine verse and articles; collaborated with Elinore C. Bartlett in writing opera, "Heligoland"; her compositions have been sung and played by almost every artist of prominence; among her other best known songs are "Eily," "I Know the Place Where We Will Rest," "Ave Maria," "When Love Comes Knocking at the Gate," "Come Back to Me," "The Dream Within Your Eyes," "Will You Hear," "The Live Long Day," "Mary O," and "Master, Saviour, Make Me Thine." Address, Hotel Earle, Washington Square, New York.

**Vanni, Roberto,** m.t. Address, 129 Lisbon St., Lewiston, Me.

**Veazie, Mrs. Katherine,** vocalist (soprano). Address, Rockland, Me.

**Vermette, Geoffrey Thomas,** vocalist (tenor); b. Brunswick, Me., July 13, 1888; s. Charles and Albina Ouellette Vermette; m. Sophie LaBerge, May 19, 1913; studied with Prof. Roberto Vanni; mem. choir St. John's Church and Brunswick Orchestral Society. Vocation, railroading. Address, 22 Columbia St., Brunswick, Me.

**Vinal, Ernest L.,** concert artist, bandsman; b. Vinalhaven, Me.; s. Woster and Harriet Arey Vinal; studied with Felix Fox and Clement Lenom of Boston; mem. Alippo Shrine Band, Boston (clarinet, oboe, English horn); mem. Boston Musicians Asso., Alippo Shrine, Boston, and De Valois Commandery, Vinalhaven, Me.; formerly mem. Phinney's Band, Duss Band and Soldier's Home Band, also People's Symphony Orches-

tra, Boston, and many other orchestras. Vocation, insurance. Address, 158 W. Brookline St., Boston, Mass.

**Virgie, Belle A., m.t.,** school music supervisor. Address, Orono, Me.

**Waddell, Ivah Woodbury,** teacher of piano; b. Patten, Me., March 10, 1879; d. Benjamin Collins and Albina Knowles Woodbury; m. Edward I. Waddell, Sept. 1, 1910; ed. Patten Academy; studied with George Folsom Granberry, N. Y., Carl and Reinhold Faelten and Marie Dewing Faelten of the Faelten Pianoforte School, Boston, Mass.; org. Unitarian Church; mem. Clef Club. Address, 137 State St., Presque Isle, Me.

**Wade, John Maurice,** instrumentalist (contra bass, cello); b. Farmington, Me.; s. Lewis T. and Mittie Titcomb Wade; m. Ola Wade, 1910; ed. N. E. Conservatory; studied contra bass with Gerald Whitman, Portsmouth, and Max O'Kunze; cello with Ernest Boothman, Boston, Robert N. Austin, Providence, and Carl Stockbridge, of the Boston Symphony; played with many hotel concert orchestras, theatre orchestras and bands. Vocation, musician, piano tuner. Address, 148 Washburn Ave., Portland, Me.

**Wade, Mrs. Lewis T.** (Mittie T.), supervisor of music in public schools; b. Farmington, Me., Sept. 27, 1852; d. John and Catherine Merrill Titcomb; m. Lewis T. Wade, Nov. 27, 1878; ed. Wendell Institute and 1 yr. at Vassar; studied with local teachers and L. T. Wade; org. 30 yrs. Cong. Church, Farmington. Address, Farmington, Me.

**Wakefield, Edwin C.,** bandmaster (cornet), vocalist (bass); b. Steuben, Me., July 16, 1841; s. George W. and Susan Campbell Wakefield; m. Hattie S. Wingate; studied with his father and R. B. Hall, Bangor, Frank Collins, Boston, William Parks, 2nd Maine Band, and Chandler of Portland; leader of the Cherryfield Band since its organization, 1869. Vocation, machinist. Address, Cherryfield, Me.

**Walker, Leon V.,** trombonist; mem. Deane's Orchestral Club. Address, 3 Walker St., Portland, Me.

**Walker, Marion J.,** organist, vocalist (soprano); b. Portland, Me.; d. Alphonzo C. and Abba E. (Knight) Jones; m. Walter W. Walker, Sept. 26, 1900; ed. So. Paris High School; studied piano with Cora S. Briggs; voice with Cora Pike and Minnie A. Plummer; organ, Minnie A. Plummer; harmony, Frank L. Rankin; org. and dir. Norway Univ. Church, 7 yrs., Woodfords Cong. Church, 21 yrs., Friends Church; mem. So. Paris Cong. Church Choir; soloist and mem. Ladies Quartet, So. Paris, Me.; mem. Rossini Club, Portland, Music Appreciation Class, Woodfords; Pres. Seneca Club, So. Paris; Vice Pres. Organist Guild, Portland, Me.; Pres. Pilgrim Vested Choir, Woodfords Cong. Church; Pres. Mentone Club, Portland. Vocation, organist, accompanist, teacher of piano and organ. Address, 174 Glenwood Ave , Portland, Me.

**Walker, Sophia,** m.t. Address, Ellsworth, Me.

**Walker, Walter W.,** vocalist (bass); b. Harrison, Me.; s. Charles Lincoln and Sarah Harmon Walker; m. Marion W. Jones, Sept. 26, 1900; ed. No. Bridgton Academy; studied with Wm. Stockbridge; soloist Norway Univ. and mem. Woodfords Cong. Church Choir, So. Paris Cong. Church Choir, Parisian Male Quartette, So. Paris. Address, 174 Glenwood Ave., Portland, Me.

**Wall, Harry T.,** mem. Portland Flutist's Society. Address, 497 Cumberland Ave., Portland, Me.

**Wallace, Mrs. E. L.,** vocalist; mem. Women's Choral Society. Address, 128 Brentwood St., Portland, Me.

**Wallace, Stanley Chester,** organist; b. New York City, N. Y., May 24, 1895; s. Stanley Chester and Charlotte Mary Wallace; m. Halcyon Voigt, Feb. 6, 1922; ed. University of Pennsylvania; studied with Charles Galloway, Ottmar Moll, Arthur Dunham and Guilmaunt Organ School, N. Y.; Bandmaster, U. S. N., 1917-18; mem. Masonic Order and Shrine; organist Strand Theatre, Portland. Address, Congress Square Hotel, Portland, Me.

**Walsh, Margaret E.,** m.t. Address, 31 Harlow St., Bangor, Me.

**Walsh, Ruth E. Pettengill,** evangelistic singer; b. Leeds, Me., Dec. 23, 1876; d. Rev. W. R. and Fannie Libby Pettengill; m. Rev. A. A. Walsh, Sept. 23, 1902; ed. Bates College; studied with Prof. Pettengill and Prof. Robinson; soloist and choir leader at evangelistic meetings; supervisor and teacher in Leeds pub. schools, 6 yrs.; State mus. dir. of Maine W. C. T. U. since 1919; mus.

supervisor in schools of Waterboro; bus. manager, Ladies' Glee Club, Bates College, 1900-1; cond. mus. many Maine camp meetings and at clubs and conventions. Address, Waterboro, Me.

**Walton, Isabel Roberts,** vocal teacher; b. Portland, Me., Oct. 26, 1891; d. Dr. Walter H. and Lillian Osgood Roberts; m. Edward Walton, July 4, 1910; studied with Lewellyn B. Cain, Mrs. Franklyn P. Clark and Miss Schumacher; soloist Christian Science Church, Lewiston-Auburn, United Baptist Church, Lewiston; mem. choir United Baptist Church, Auburn; mem. Philharmonic Club. Res., 18 White St., Lewiston, Me.

**Ward, Helen,** vocalist (soprano); mem. MacDowell Club, Portland Polyphonic Society and Portland Rossini Club. Address, 108 Winter St., Portland, Me.

**Ward, Helen McKearney,** pianist and vocalist (contralto); b. Yarmouth, Me., Oct. 23, 1893; d. Joseph and Elizabeth Slattery McKearney; m. Bernard M. Ward, Oct. 15, 1917; ed. N. E. Conservatory; studied piano with Alfred Brinkler, Portland, and Carl Stasny, Boston; voice with A. R. Frank, Portland, and Arthur Hubbard, Boston; mem. Rossini Club, Portland; org. Sacred Heart. Address, 8 Hillside St., Yarmouthville, Me.

**Ward, Mary Belle,** organist, pianist; b. Brunswick, Me.; d. William F. and Hannah M. Ward; studied with Harvey Murray and Columbia Conservatory, Brooklyn, N. Y.; org and mem. orchestra, Berean Baptist Church; org. First Parish Cong.; former mem. Mozart Club; mem. and accompanist, Festival Chorus during its existence. Address, 4 Dunning St., Brunswick, Me.

**Ware, Eve E.,** m.t. Address, Union, Me.

**Warner, Mrs. R. C.,** m.t. Address, 214 Broadway, Bangor, Me.

**Warren, Belle Jordan** (Mrs. Charles A.), supervisor of music, pub. schools. Brunswick, Me.

**Warren, Charles A.,** teacher of violin; b. Portland, Me.; s. True and Ellen P. (Noyes) Warren; m. Eva Belle Jordan; director of Brunswick Orchestral Society; instructor of instrumental music in the Brunswick schools; orchestral experience covers range from vaudeville to grand opera; played in leading theatres of Boston for 15 yrs.; former member Bostonia Sextette which annually toured country for years; ed. N. E. Conservatory of Music; studied violin with Emil Mollenhauer, Henry Heindl and Felix Winternitz; harmony, counterpoint, etc., with J. K. Leavitt and Gustav Strube. Address, 5 Stetson St., Brunswick, Me.

**Warren, Mrs. Ellen R.,** m.t. Address, Woolwich, Me.

**Warren, Leon Hugh,** teacher banjo and harmony, violinist; b. Augusta, Me., April 16, 1903; s. Harry L. and Agnes Chaffin Warren; studied with Frank P. Burnham; mem. The Yale Collegians, Phi Delta Theta, Alpha Kappa Kappa, Kappa Phi Kappa, Pi Gamma Mu, Elks, Masons, A. F. of M.; former mem. Chubb-Steinberg Orch. (broadcasting W.L.W.), Old Orchard Pier Orch.; mgr. Lee Warren's Collegians; medical student, Yale University. Address, 19 Cottage St., Portland, Me.

**Warren, Nell,** vocalist (lyric soprano); b. Portland, Me., April 20, 1898; d. George Siggins and Jennie Payson Jones Heal; m. Thomas Warren, Jr., March 9, 1917; ed. Portland, Me., Bates College, and Framingham Normal School; mem. Church of Messiah Choir, Portland, Me.; Pres. Theta Delta Rho, Cambridge, Mass., and American Federation Musicians; pianist at Jefferson, Elm, Empire, Portland, and Casco Theatres, Portland, at various times; toured in vaudeville; newspaper writer and short story writer; composer, popular music. Address, 709 Fidelity Bldg., Portland, Me.

**Wasgatt, Mrs. Elizabeth Helen** (contralto), vocal teacher, concert artist; b. Fredericton, N. B., April 26, 1843; d. John and Ellen Torrens; m. Dr. Emery T. Wasgatt, May 5, 1864; ed. Boston Music School; studied with B. F. Baker, Fannie Frazier Foster; mem. Unitarian Church Choir, Bangor, at age of fifteen; Pres. Mendelssohn Club of Bangor and the Eastern Maine Music Festival; mem. music committee Bangor Festival Chorus, 1900-1-2. Summer home, Merepoint, Me. Address, 87 Prince St., Jamaica Plain, Mass.

**Wasgatt, Dr. Oscar Emery,** violinist, concert master; b. Bangor, Me.; studied violin with Emil Mollenhauer and other Boston teachers; concert master, Bangor Symphony Orchestra and Me. Festival Orch., 7 yrs.; later of the Boston Festival Orchestra. Address, Bangor, Me.

**Wass, Caroline,** m.t. Address, Cherryfield, Me.

**Wass, Prof. Edward Hames,** organist, teacher; b. Weymouth, Mass., Dec. 7, 1874; s. Christopher and Annie Haines Wass; m. Eva Beatrice Heigham, 1896; ed. Harvard; studied with Searing, Gerard Sallandier (piano); studied organ with C. H. Whittier and Warren Locke; theory and composition at Harvard; org. and choirmaster Church of the Ascension, East Cambridge, St. Andrew's, Boston, St. Paul's, Malden, Trinity, Melrose, St. Mark's, Augusta, Me.; founder and conductor Choral Art So., Augusta, Me., 4 yrs.; Augusta Festival Chorus, 3 yrs.; dir. Cecilia Club, Augusta, 12 yrs.; org. and choirmaster 1st Cong. Church, Brunswick, Me.; Prof. of Music at Bowdoin College and college organist; Colleague Am. Guild of Organists; honorary degree of Doctor of Music conferred in 1928 by Bowdoin College. Summer home, Squirrel Island. Address, 7 Page St., Brunswick, Me.

**Wasson, Martha,** public school music supervisor; b. Wells, Minnesota; d. Van R. and Nellie J. Wasson; grad. Milliken Univ., Decatur, Ill., and Milliken Conservatory; studied theory, Institute Musical Art; voice with Rupert Neily; taught singing several years at Maine Conservatory, Portland; mem. Women's Choral Society, 1919-26, and was Sec.-Treas. 2 yrs.; mem. Portland Rossini Club, 1919-22, Charles Griffes' Club, 1922-23; supervisor of music in Westbrook, Me., 1922-25; in charge of music dept. Gorham Normal School, 1925-26. Address, 14 O'Neil St., Bergenfield, N. J.

**Waterhouse, Everett,** vocalist; soloist Maine Music Festival; mem. Temple Quartette. Address, Saco, Me.

**Waterhouse, Ruth,** vocalist; mem. Women's Choral Society. Address, 1080 Congress St., Portland, Me.

**Waterhouse, Ruth Elva,** pianist, music teacher; b. Old Town, Me., May 17, 1902; d. William H. and Clara L. Waterhouse; ed. University of Maine; studied with Abbie N. Garland, Bangor, and Virgil Conservatory of Music, N. Y.; accompanist Old Town Festival Chorus. Address, 7 Bradbury St., Old Town, Me.

**Waterhouse, Hon. W. H.,** dir. Eastern Maine Musical Association. Address, Old Town, Me.

**Watson, Mrs. Elizabeth,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Watson, Helen E.,** m.t.; accompanist Me. Festival Chorus. Address, 81 Highland Ave., Auburn, Me.

**Watson, Willis Elmer,** clarinettist; b. Kennebunk, Me., Aug. 18, 1885; s. W. Lester and Ida Morrill Watson; m. Florence M. Cook, Oct. 30, 1912; studied with William E. Chandler; mem. Pine Tree Orchestra, Kennebunk Band and York County Masonic Band (clarinet, saxophone); mem. A. F. S. A. M., Knights of Pythias, Redmen, 32d degree Mason, K. R. S. Myrtle Lodge, K. of P.; former mem. Kennebunk Festival Chorus; composer "Twilight Memories," "Smile Down Suwanee Moon"; "March of the Tinker Togs" and other popular numbers. Pres. Star Print, Inc. Address, 46 York St., Kennebunk, Me.

**Watts, Hazelteen,** school music supervisor. Address, Monmouth, Me.

**Watts, Mary E. C.,** m.t. Address, 44 Winter St., Portland, Me.

**Webb, Doris Geneva,** pianist, violinist; b. Cornish, Me.; d. Walter L. and Laura Weeks Webb; ed. Westbrook Seminary; studied with Mrs. Blanche Dingley-Mathews, David Fisher; leader Bridgton Academy Orchestra. Vocation, teacher of violin and piano. Address, Bridgton Academy, No. Bridgton, Me.

**Webber, Mrs. Grace,** m.t. Address, 45 Gamage Ave., Auburn, Me.

**Webber, Howard,** teacher of violin. Address, Rumford, Me.

**Weeks, Norman Everett,** instrumentalist (saxophone); b. So. Gardiner, Me., March, 1899; s. Daniel S. and Elizabeth Everett Noble Weeks; ed. Portland, Me., and Palmer School, Davenport, Ia.; mem. Dover-Foxcroft Band, Piscataquis Club, Dover-Foxcroft, and Hadattah Lodge, I. O. O. F., Portland. Vocation, chiropractor. Address, Union Square, Dover-Foxcroft, Me.

**Welch, Earl Hermond,** vocalist (baritone); b. Pittston, Me., Sept. 28, 1904; s. Emery E. and Harriett Welch; ed. public schools, So. Weymouth, Mass.; studied with Mrs. Richard Stubbs and Isidore Braggiotti; mem. St. Mark's Church Choir, Augusta, Me. Res., 133 State St., Augusta, Me.

**Welch, Dr. Francis J.,** violinist; b. Portland, Me., Aug. 27, 1879; s. Thomas J. and Louisa Deehan Welch; ed. Bow-

doin College; studied with Frank Burnham, Portland, and Charles M. Loeffler, Boston, Mass.; mem. Maine Festival Orchestra, 9 yrs., concert master 2 yrs.; mem. Elks, Kiwanis, K. of C. and medical organizations. Vocation, physician. Address, 44 Deering St., Portland, Me.

**Welch, Lou,** org. and choir dir. Most Holy Trinity Church, Saco. Address, Saco, Me.

**Welch, Mollie B.,** m.t. Address, 363 Main St., Biddeford, Me.

**Wellcome, Frank O.,** teacher of brass instruments; b. Yarmouth, Me., June 8, 1862; s. Isaac C. and Mary (Decker) Wellcome; m. Mary Lindsay, April 14, 1882; ed. public schools of Yarmouth, Me.; studied with Prof. E. A. Blanchard, A. E. Browne, Frank L. Collins and Frank Burnham; mem. Unitarian Church Choir, Yarmouth (baritone); mem. Yarmouth Band, 1882-1886, Chandler's Band, Portland, 1887-1900 (trombone); mem. Chandler's, Gilbert's, Wilson's, Maine Festival and Portland Theatre Orchestras; mem. American Federation of Musicians; inventor of tuning device for a trombone, patented 1891; composer of several hymns. Vocation, postmaster. Address, 11 York St., Yarmouth, Me.

**Weller, Mrs. Paul,** m.t. Address, Machias, Me.

**Wells, Florence A.,** organist, Pine St. Cong. Church, Lewiston. Address, Lewiston, Me.

**Wentworth, Rev. Allison,** vocalist (baritone) and teacher of voice; b. Baldwin, Me., June 13, 1876; s. Thomas J. and Ellen A. Wentworth; m. Winifred E. Larrabee, Sept. 4, 1898; ed. Potter Academy, Sebago, Me.; studied with Thos. J. Wentworth and Albert Clark; mem. Newfield M. E. Church Choir; mem. West Baldwin Band, 1898-1900; Pres. and Dir. Newfield Singing Club, 1918-1919. Pastor No. Deering Community Church. Address, 16 Fobes St., Portland, Me.

**Wescott, Mrs. C. W.,** vocal teacher. Address, Belfast, Me.

**Wescott, Frederick A.,** organist, vocalist (tenor); b. Bar Harbor, Me., March 15, 1890; s. Orlando P. and Cecelia Linscott Wescott; m. Pearl Otto, March 24, 1926; ed. Bar Harbor schools and N. Y. University; studied piano with L. Varney, E. Hall, and organ with A. Houlton; org. Episcopal Church, Bar Harbor; mem. Bar Harbor Band and 303rd Field Artillery Expeditionary Force (clarinet, saxophone, piano); mem. La-Fayette Five Orch.; mem. Am. Legion, Knights of Pythias, Odd Fellows, Masons. Vocation, supervisor of public school music. Address, 11 Roberts Ave., Bar Harbor, Me.

**Wescott, Pearl Otto,** teacher of piano and pipe organ; b. Cambridge, Mass., 1893; d. William T. and Dora A. (Tracy) Otto; m. Frederick A. Wescott, March 24, 1926; ed. at Philadelphia Musical Academy and private teachers; studied with Mrs. Emma Bolton Leslie, Boston, Mass., and Richard Zeckwer, Philadelphia; accompanist for Mrs. Horatio Slater and George Harris; theatre organist; org. Unitarian and Cong. Churches, Bar Harbor. Address, 126 Main St., Bar Harbor, Me.

**West, John G.,** Treas. Lewiston and Auburn Oratorio Chorus. Address, 25 Lisbon St., Lewiston, Me.

**Westgate, Eleanor Ernestine,** teacher of piano; b. Norwood, Mass., April 22, 1897; d Elmer E. and Eleanor Westgate; ed. Canton High School and Farmington Normal; studied with Florence Wells of Lewiston, Me.; mem. of several local orchestras; org. Universalist Church, Canton, Me. Address, Canton, Me.

**Weston, Mildred Retha,** teacher of piano; b. Skowhegan, Me., Sept. 21, 1891; d. Horace M. and Helen B. Weston; m. Edward B. Weston, Sept. 4, 1917; ed. Boston, Mass.; studied with Miriam A. Cochrane; org. Cong. Church, 1916-17, and Baptist Church, 1918, Skowhegan; mem. Skowhegan Chapter, O. E. S., and Skowhegan Sorosis Club. Address, Skowhegan, Me.

**Wetmore, Rosina,** vocalist; b. Houlton, Me., Nov. 22, 1894; d. Leighton and Adelaide Rideout Shaw; m. Bertram Wetmore, Jan. 8, 1919; mem. choir First Baptist Church; Sec. Houlton Music Club. Address, Franklin St., Houlton, Me.

**Wheeler, Edith Hayes,** organist, vocalist (soprano); b. Auburn, Me., Dec. 20, 1877; d. William and Anna Ham Hayes; ed. E. L. H. S.; A.B. Bates College, 1899; m. Alton C. Wheeler, April 18, 1905; teacher Greek History, E. L. H.

S., 1899-1904; org. Park St. M. E. Church, Lewiston, 2 yrs., Sixth St. Cong., Auburn; Auditor Me. Women's Suffrage Assn., 2 yrs.; Treas. Red Cross Oxford Co.; Pres. Seneca Club, Euterpean Club; First Pres. Community Club, So. Paris; mem. Phi Beta Kappa; mem. Quartette Baptist Church and Ladies Nevin Quartette, So. Paris. Address, 7 Porter St., So. Paris, Me.

**Whelpley, Benjamin Lincoln,** composer, organist, pianist and teacher; b. Eastport, Me., Oct. 23, 1864; s. Henry and Sarah Moore Whelpley; ed. Boynton Academy, Eastport; studied piano with B. J. Lang, Boston; composition with Sidney Homer, and with E. M. Delaborde, Paris; org. Arlington St. Church, Boston; mem. Harvard Musical Association; composer, "Evening Song," "Dance of the Gnomes," "Under Bright Skies." Office, 6 Newbury St., Boston. Res., 81 St. Botolph St., Boston, Mass.

**Whibley, Mrs. George M.** (Jane), vocalist (soprano); mem. Portland Rossini Club, Women's Choral Society; former mem. Cecilia Ladies Quartette. Address, 17 Noyes St., Portland, Me

**Whipple, Leyland,** m.t. Address, 100 Maple St., Bangor, Me.

**White, Bessie Alberta,** vocalist (soprano); b. Woodstock, N. B., June 23, 1897; d. Simeon L. and Mary Bretton Sherwood; m. Gordon R. White, April 26, 1916; studied with Mary G. Burpee and David Soderquest; mem. Military St. Baptist Church, Houlton; Pres. Houlton Music Club; mem. Houlton Woman's Club, Order of Eastern Star, Rebekahs, Grange. Address, 26 Weeks Ave., Houlton, Me.

**White, C. Edwin,** music teacher, saxophone. Address, 562 Congress St., Portland, Me.

**White, Effie May,** teacher of piano; b. Everett, Mass., April 26, 1883; d. John Yerxa and Eugene Dockendorff White; ed. private teachers, Boston and Fitchburg, Mass.; studied with Mrs. Newton Swift and H. C. Peabody; formerly org. First Cong. Church, Richmond, Me. Address, 7 Gardiner St., Richmond, Me.

**White, Elise Fellows,** concert violinist, composer; b. Skowhegan, Me., Nov. 14, 1873; d. James and Deborah Fellows; m. Bruce M. White, of British Columbia, Nov. 16, 1898; began study of violin at age of eight; studied violin 4 yrs. at N. E. Conservatory, Boston, under Adamowski and Campanari; harmony with Stephen A. Emery, and theory with Louis Elson; playing concerts in and around Boston; appeared Boston Music Hall at Quarterly Concert given by N. E. C. in 1885; studied 7 yrs. with Franz Kneisel, first violin Boston Symphony Orchestra, also under Kneisel's teacher, Prof. Jacob Grün, of Vienna, Austria, as well as with Max Lewinger; made three public appearances in Vienna, in 1891-2, at musicale given by Frau Cecelia Frank, playing Zigeunerweisen, and Sonata by Reinhold; appeared at recital given by Adele Mandlick and at reception given by Col. Fred. D. Grant, minister to Austria; on return to America was soloist under B. J. Lang, at King's Chapel, Boston; made debut as soloist Boston Cecilia Club; became member string quartet class under Kneisel; studied harmony and counterpoint under Eugen Grünberg; in 1895-6, under man-

ELISE FELLOWS WHITE, VIOLINIST. FROM PHOTO MADE IN 1895.

agement of Wolfsohn's bureau, went on extended concert tour northwestern Canada and U. S., playing Vancouver, Seattle, Winnipeg, Duluth, Chicago, etc.; on return played as soloist at concerts given by Memnon Club of Hartford, under Mrs. Chas. Dudley Warner; made N. Y. debut at Bagby Musicales, Waldorf-Astoria, with Nordica; 1896 was first violin N. Y. Women's Symphony Orchestra, under Carl Lachmund; app. concerts Brooklyn, N. Y., Bar Harbor, and first concert Maine Festival Chorus, Skowhegan, 1898; in 1897-8 special course at Colby College, first prize extemp. composition; after marriage, 1898, res. Nelson, British Columbia; played concerts in Can. Northwest; in 1904 played Bruch G minor Concerto at Matinée Musicale in Spokane; played Portland Rossini Club as active member in 1914; toured Maine with Chas. Marshall in 1914; app. three months as soloist Federated Church, Skowhegan, 1926; broadcast radio WBZ, program own compositions, in Boston, 1925; composer 12 pub. songs, one violin concert piece, many unpub. songs, three choral numbers, with own words, for women's voices, with violin obligato; played own compositions on Maine Composers' Day, Portland Rossini Club, in 1920; her Madrigal for thirty women's voices, with violin, was given at Spring Concert, Portland Rossini Club, 1927; contributor of about 50 musical articles, essays, etc., to Musical Quarterly, Musical Observer, and New Music Review, N. Y., also Violin World and Chicago Music News; historical articles published Lewiston Eve. Journal and Independent Reporter; eligible through her mother to Society Mayflower Descendants; former active, now priv. member Rossini Club; former member Eunice Farnsworth Chapter, now mem. Elizabeth Wadsworth Chapter, D. A. R.; Maine Writers' Research Club; Pres. Portland Alumnae Chapter, Sigma Kappa Sorority; mem. Skowhegan Hist. Society and former mem. Library Board; author chapter History of Music in Old Bloomfield, in Skowhegan Town History. Res., 82 Fessenden St., Portland, Me.

**White, Mrs. Gladys,** org. Court St. Baptist Church. Address, Auburn, Me.

**White, Herbert Leslie,** instrumentalist; b. Brewer, Me., May 9, 1888; s. Leslie P. and Linnie (Grant) White; m. Clara W. Rice, July, 1918; ed. Brewer, Me.; studied piano and harmony with Georgia Holt, Bangor, and French horn with H. Lorbeer of the Boston Symphony Orchestra; mem. board of dir., Lewiston-Auburn Symphony Orchestra; former mem. Hobbs American Band, Auburn, 1922-24, Navy Band, 1917-18. Vocation, piano tuner. Address, 7 Western View St., Auburn, Me.

**White, Kenneth Vernon,** trumpet soloist; b. Rockland, Me., Jan. 2, 1902; s. Arthur I. and Frances F. White; m. Evelyn Crouse, Oct. 5, 1920; ed. Rockland, Me.; studied with Stanley Wallace; mem. Rockland Concert Band and Marsh's Orchestra; finance officer, American Legion. Vocation, druggist. Address, Box 475, Rockland, Me.

**White, Louis E.,** vocalist (tenor); b. Newburyport, Mass., April 23, 1878; s. Joseph M. and Patience G. White; m. Edna L Hotchkiss, Aug. 24, 1904; mem. choir churches New Britain and Hartford, Conn.; Pres. Portland Men's Singing Club; Past Pres. Woodfords Club; Past Pres. Boy Scouts of America, Cumberland Co.; mem. Deering Lodge of Masons, Kiwanis Club, Woodfords Club, Portland Country Club, Settlers Club; Pres. and Treas. H. E. Murdock Co.; Pres. Brighton Club.; mem. N. E. Asso. of Male Glee Clubs and Asso. Glee Clubs of America. Vocation, optometrist. Address, 21 Deblois St., Portland, Me.

**White, Paul Taylor,** violinist; b. Bangor, Me., Aug. 22, 1895; s. Louis C. and Grace Taylor White; m. Josephine Kryl, Sept. 27, 1922; ed. Bangor, Me.; studied with H. M. Pullen, A. W. Sprague, Felix Winternitz, G. W. Chadwick, Stuart Mason, Ottokar Sevcik, Eugene Ysaye; graduate highest honors N. E. Conservatory; mem. Bangor Episcopal Church Choir, 1906; concert master N. E. Conservatory; formerly first violin Cincinnati Symphony Orchestra; mem. Phi Mu Alpha and Sinfonia Clubs; composer, poem for violin and orchestra, Lyric Overture, Fenilles Symphoniques, Old Fashioned Suite for Orchestra, five pieces for violin and piano published by Edition Cranz, Brussels, London, and Leipsic; violin soloist, teacher, composer, conductor. Address, 73 Audubon Road, Boston, Mass.

**White, Mrs. Ruth,** Vice Pres. Marston Club, 1925. Address, Portland, Me.

**White, William C.,** vocalist (tenor); mem.

Portland Men's Singing Club. Address, Falmouth Foreside, Me.

**White, Mrs. William C.,** vocalist; mem. Women's Choral Society. Address, Falmouth Foreside, Me.

**Whitehead, John Bailey,** vocalist (tenor); b. So. Berwick, Me., July 2, 1852; s. Charles E. and Mary Bailey Whitehead; m. Ella P. Colson, Feb. 2, 1882; studied with Carrie A. Brackett and S. B. Whitney, Boston, Horace M. Walton, Newtonville, Mass.; mem. choir Cong. and Baptist Churches, So. Berwick, Cong. and Catholic Churches, Salmon Falls, Catholic Church, Portsmouth, N. H., and Cong. and Catholic, Dover, N. H.; mem. quartette choir Cong. Church, Dover, N. H., 17 yrs.; mem. Masonic Blue Lodge, Chapter, Council, Commandery and 32d degree Scottish Rite; Pres. Mozart Chorus, So. Berwick; mem. Maine Festival Chorus; mem. Boston Peace Jubilee, 1869 and 1872, Dover, N. H., Choral Union, 1872, Somersworth, N. H., Chorus, Concord, N. H., State Festival Chorus and choruses at Kittery and Kennebunk, Me. Vocation, merchant tailor. Address, Elm St., So. Berwick, Me.

**Whitehouse, Florence Brooks,** vocalist; b. Augusta, Me., d. Samuel Spencer and Mary Caroline (Wadsworth) Brooks; m. Robert Treat Whitehouse, 1894; ed. St. Catherine's Hall, Augusta, and Europe; studied with Miss White, Boston; mem. choir Augusta Unitarian Church, 1893-4; mem. Rossini Club; chairman Maine Branch Nat. Woman's Party; author "The God of Things," "The Effendi," and short stories. Address, 108 Vaughan St., Portland, Me.

**Whiting, Harriet Strout,** teacher of piano; b. Winthrop, Me., Sept. 12, 1866; d. William Newell and Carrie Turner Strout; m. W. A. Whiting, June 30, 1890; ed. Kent's Hill; studied with Prof. Turner and Hanscome; org. for 35 yrs. at Cong. Church, Winthrop. Address, Winthrop, Me.

**Whitman, Barbara Huntington,** pianist and music teacher; b. Bangor, Me., Dec. 16, 1908; d. Henry F. and Emma M. Whitman; studied with Abbie N. Garland, Mary H. Hayford, Mrs. E. L. Howes; formerly org. First Methodist, Brewer; mem. Grace Church Orchestra; org. Grace M. E. Church, Bangor; mem. Schumann Club, William R. Chapman Club; Vice Pres. Chapman Club. Address, Bangor, Me.

**Whitney, Jennie Pierce,** vocalist (soprano), music critic; b. Portland, Me.; d. Capt. Benjamin F. and Frances Elder Whitney; ed. The Misses Symonds Private and High Schools; studied with William Henry Dennett, Portland, Albert E. Pennell, Boston (voice); Prof. Lynch and Harvey Murray (piano); music editor, Portland Daily Press and Sunday Times, 1905-21; charter member Annie Louise Cary, Cosmopolitan and Community Clubs of Gorham; Portland Business and Professional Woman's Club; Maine Research Club. Address, 24 South St., Gorham, Me.

**Whitney, John J.,** Pres. Ellsworth Festival Chorus. Address, Ellsworth, Me.

**Whitney, Joseph Walker,** vocalist (tenor); b. Portland, Me., Nov. 25, 1877; s. Ammi and Emily Haskell Whitney; m. Bertha L. Steward, Oct. 7, 1908; ed. Portland High School and Bowdoin College; studied with Mrs. Henrietta Fellows, Henrietta D. Rice, Mrs. Evelyn Day White, William Whitney and A. R. Frank; mem. Free St. Baptist Church Choir, Portland, 1921-22, First Parish Church Choir, 1907-18, Warren Church Choir, Westbrook, and High St. Church Choir, Portland; mem. Portland Men's Singing Club, 1921-22, Kotzschmar Club, Choral Art Society, Mozart Quartette, Masonic Quartette, and Bowdoin Glee Club; dir. Kendall & Whitney and Casco Mercantile Trust Co. Vocation, seed merchant. Summer home, Great Diamond Island. Res., 22 Clifford St., Portland, Me.

**Whitney, Mrs. Joseph W.** (Bertha Steward), vocalist (soprano); b. Hartland, Me., July 9, 1879; d. Pembroke S. and Lenora Bennett Steward; m. Joseph Walker Whitney, Oct. 7, 1908; ed. Hartland Academy, Hartland, Me.; studied with Mrs. Henrietta Fellows, William H. Dennett, William Whitney, A. R. Frank and Henrietta D. Rice; mem. State St. Church Choir, Portland, since 1904 (1922); formerly mem. choir Church of Messiah, First Parish Unitarian Church, 18 yrs.; priv. mem. Portland Rossini Club, 1921; mem. Choral Art Society. Summer home, Great Diamond Island, Me. Address, 22 Clifford St., Portland, Me.

**Whittier, Mary Talbot,** teacher of piano; b. East Machias, Me.; d. Frederick Os-

car and Kate Waide Talbot; m. Henry S. Whittier, Sept. 11, 1902; ed. Calais, Me., Mt. Allison Ladies' College, Sackville, N. B., and at N. E. Conservatory; org. Cong. Church, East Machias; mem. Machias and E. Machias Festival Chorus. Address, East Machias, Me.

**Whittredge, Mrs. Anne Elizabeth** (lyric soprano), vocal teacher, concert artist; b. Bangor, Me.; d. Dr. Emery and Elizabeth H. Wasgatt; m. Edgar L. Whittredge, Sept. 14, 1894; studied with Lemuel A. Torrens, Chicago and New York, and Mrs. Henschel, Europe, also with Charles R. Adams and Emil Mollenhauer. Address, Steinert Bldg., Boston, Mass.

**Wiggin, Mrs. Charles,** m.t. Address, Ellsworth, Me.

**Wiggin, Josephine,** Sec. Bangor Festival Chorus. Address, Bangor, Me.

**Wight, Austin Jenness,** teacher of violin; b. Warren, Me., June 23, 1871; s. William Fessenden and Lucy Fuller Wight; m. Ida Marion Hartshorn, Nov. 21, 1900; studied with Emil Mollenhauer and Ovide Musin; mem. Boston Festival Orchestra one season; formerly connected with Olean, N. Y., School of Music and Warren, Pa., Conservatory of Music. Vocation, teacher of violin and orchestra in the University of Georgia and private studio. Res., 263 Hancock Ave., Athens, Georgia.

**Wight, Mrs. James** (Emma E. Burpee), organist, pianist; b. Rockland, Me.; d. Nathaniel Adams and Mary Jane (Partridge) Burpee; m. James Wight, Nov. 24, 1864; studied piano with Mr. Whipple and Mr. Hill of Boston and organ with Mr. Hadley of Boston; org. at Methodist, Baptist and for 37 yrs. at Cong. Church, Rockland; also at Baptist Church, Thomaston; accompanist, Orpheus Club, Choral Association, Wight Philharmonic Asso., Rubinstein Club of Rockland. Address, Rockland, Me.

**Wight, Winfield Scott,** vocalist (bass); b. Gilead, Me.; s. Gardiner and Rachel Stiles Wight; m. Flora Bartlett, May 7, 1889; ed. Gould's Academy, Bethel, Me.; studied with Payson Grover, W. J. Harrington, Horatio Newell and at Holt's Normal Music School, Boston (graduate); mem. Oxford County Musical Asso.; mem. Maine Music Festival, 26 yrs.; dir. of festivals, conventions, singing schools and choir leader for 35 yrs. all over the 6 Eastern States, New York, New Jersey, Nova Scotia, New Brunswick, Canada and Florida. Address, Bethel, Me.

**Wilbur, Mrs. Minnie,** m.t. Address, Eastbrook, Me.

**Wilcox, John Wesley,** trombonist; b. Putnam, Conn., March 31, 1877; s. George R. and Viola Bridge Wilcox; m. Blanche Kimball, Sept. 1, 1904; ed. Putnam, Conn.; studied with Al Herrick; mem. Augusta Cadet Band and Augusta Symphony Orchestra; mem. Musicians Union and Grange, Augusta, and National Soldier's Home Band at Togus, Me. Vocation, butcher. Address, R. F. D. No. 54, Windsorville, Me.

**Wilde, Edwin Ernest,** organist and music teacher; b. Calais, Me., Aug. 31, 1887; s. Cyrus and Helena A. (Williamson) Wilde; ed. New Bedford, Mass.; studied music with A. Madeley Richardson, H. W. Richards and F. G. Schinn in London; lecturer in music, Brown University, since 1914; instructor in harmony, Columbia Univ. summer session, 1916; org. and choirmaster, St. Stephen's Church, Providence; Pres. R. I. State Federation of Music Clubs, 1914-16; mem. Royal Coll. of Organists, London; Associate Am. Guild of Organists Address, 119 George St., Providence, R. I.

**Wildér, Katherine E. Brier,** vocalist (mezzo soprano); b. Belfast, Me.; d. R. W. and Emma Brier; m. William Wilder; ed. Belfast, Me.; studied with Mrs. Clement Wescott; mem. Univ. Church Choir, Belfast; mem. B. & P. Women's Club and Aurora Rebekah Lodge. Address, 90 Union St., Belfast, Me.

**Wilkins, Mrs. Franklin H.** (Madeline), vocalist; priv. mem. Portland Rossini Club; formerly Cor. Sec. Me. Federation Music Clubs. Address, 439 Chamberlain Ave., Portland, Me.

**Wilks, Ronald D.,** vocalist; b. Dartmouth, N. S., Dec. 19, 1906; s. Pearce and Emma Betts Wilks; ed. Bowdoin Coll., Class of 1929; mem. choir First Bap. Ch., Danvers, Mass., and Meth. and Bapt. Churches, Brunswick, Me.; mem. Classical Club, Masque and Gown, Psi Upsilon Fraternity, Bowdoin College Glee Club; mem. Brunswick Choral Society, 1926. Address, Psi U. House, Brunswick, Me.

**Williams, Bertha Elizabeth,** vocalist; b. Chatham, N. J., May 13, 1908; d. George Alfred and Clara Andrews Williams;

studied with Mabel S. Hall, Cora E. Martin, Ida D. Sweate and Heloise P. Renouf; mem. St. Ann's Episcopal Church, and preceptor and soloist So. Cong. Church, Kennebunkport; author short stories; vocal soloist and piano accompanist. Address, Beachwood Road, Kennebunkport, Me.

**Williams, Harry B.,** teacher of piano and manager musical artists; b. Gardiner, Me., Jan. 23, 1861; s. Benviah and Rebecca Lancaster Williams; studied with Mme. Leitrich Strong. Res., Minerva Hotel; studio, Pierce Bldg., Boston, Mass.

**Willis, Elinor,** violinist; mem. Portland Rossini Club. Address, 81 North St., Portland, Me.

**Williston, Marion Sprague,** organist, pianist, music teacher; b. Bangor, Me., Nov. 11, 1892; d. George A. and Myrtie L. Sprague; m. Benjamin P. Williston, July 17, 1915; studied with Mrs. I. J. Fifield, Mrs. H. L. Jewell, C. Winfield Richmond; org. Grace M. E. Church, 9 yrs., All Soul's Church, 5 yrs.; and then at First Church of Christ Scientist; mem. Schumann Club. Address, 264 French St., Bangor, Me.

**Wilson, Hazel Deborah,** vocalist (mezzo soprano) and instrumentalist (mandolin, banjo, piano); b. Cherryfield, Me., Sept. 13, 1892; d. Emerson Kidder and Harriet Noyes (Eaton) Wilson; ed. Farmington State Normal and Lowell State Normal; studied with Mabel Starbird, Farmington, Louis Schalk, Boston, and Albert Edmund Brown, Lowell; dir. glee club and orchestra in high schools; mem. Maine Festival Chorus, Freeport, and State Liberty Chorus, Cherryfield, Me. Vocation, music supervisor. Address, Cherryfield, Me.

**Winchester, John Howard,** vocalist (baritone), bandsman; b. Corinna, Me., April 13, 1865; s. John and Elizabeth Stewart Winchester; m. Sadie B. Dole, Sept. 5, 1886; 2nd Della M. Bemis, Jan. 1, 1913; ed. Maine Central Institute; mem. Corinna Band for 20 yrs.; mem. choir Cong. Church of St. Petersburg, Fla. (50 voices); Pres. J. H. Winchester & Co.; Pres. Carmaine Holding Co. Vocation, real estate. Res., 119 20th Ave., St. Petersburg, Fla. June to November at Corinna, Me.

**Winfield, Madeline,** vocalist (soprano); mem. Portland Polyphonic Society. Address, 377 Cumberland Ave., Portland, Me.

**Wing, Roswell A.,** vocalist (bass); b. Livermore Falls, Me., Oct. 3, 1867; s. Alonzo M. and Sarah J. Record Wing; m. Georgie L. Wing, April 25, 1906; ed. Colby College, Waterville, Me.; mem. First Baptist Church Choir, Livermore Falls, Me. Address, Livermore Falls, Me.

**Wingate, Edward R.,** vocalist (bass); b. Cherryfield, Me., March 28, 1852; s. George and Abigail Ricker Wingate; m. Hattie Willey, Jan. 16, 1878; ed. University of Maine; studied with Stillman Tucker and Mrs. C. A. Ricker; mem. Cherryfield Band (alto, cornet, clarinet); leader choir Baptist Church over 5 yrs.; former mem. Festival Chorus and Liberty Chorus. Vocation, woodworker. Address, Cherryfield, Me.

**Winn, Gladys,** violinist; b. Portland, Me., April 13, 1910; d. Henry H. and Laura Winn; studied with Arthur Erickson and David E. Fisher; mem. Portland Municipal Orchestra. Address, 15 Higgins St., Portland, Me.

**Winslow, Helen M.,** music teacher; accompanist Me. Festival Chorus. Address, 141 Ash St., Lewiston, Me.

**Wiswell, Andrew M.,** instrumentalist (saxophone, trombone); b. Machias, Me., Jan. 5, 1905; s. Hovey M. and Nettie Stevens Wiswell; ed. Manlius Military School, U. of M., and grad. Yale Univ.; studied with H. M. Wiswell; mem. Machias Band, Manlius Band, Wiswell's Saxophone Orchestra, Univ. of Maine Band, Yale Univ. Band, Yale Collegians; played trombone in Vincent Lopez Orch., N. Y., and Park Central Hotel Orch.; mem. Phi Gamma Delta Frat. Address, Machias, Me.

**Wiswell, Harry S.,** instrumentalist (saxophone, cornet); b. Machias, Me., May 13, 1903; s. Hovey M. and Nettie Stevens Wiswell; ed. Univ. of Me.; studied with H. M. Wiswell; mem. Machias Band, University of Maine Band and Instrumental Clubs and Wiswell's Saxophone Orchestra; mem. Phi Gamma Delta Fraternity. Address, Machias, Me.

**Wiswell, Hovey M.,** band leader; b. East Machias, Me., Oct. 21, 1877; s. Frank H. and Antoinette Chaloner Wiswell; m. Nettie M. Stevens, Dec. 10, 1900; ed. Washington Academy; studied with F. M. Howe and A. I. C. Walker; leader Machias Band for 17 yrs.; leader Wiswell's Saxophone Orchestra and band-

master Machias Boys' Band; mem. Harwood Lodge, F. and A. M., R. A. Chapter, St. Elmo Commandery, Grange, K. of P. and M. W. A. Vocation, merchant. Address, Machias, Me.

**Witham, Burton B.,** piano tuner; b. Westbrook, Me., Dec. 14, 1899; s. Dr. A. N. and Mary Pennell Witham; m. Celia A. Smart, June 15, 1921; ed. Faust School of Tuning, N. E. Conservatory; studied with O. C. Faust; Treas. Universalist Comrades, Chapter No. 14, Cong. Sq. Church, Portland, Me.; representative of Cressey & Allen. Address, Westbrook, Me.

**Witham, Mrs. Celia Smart,** violinist; b. Livermore Falls, Me., July 22, 1900; d. Martin W. and Osca M. Smart; m. Burton B. Witham, June 15, 1921; ed. Portland, Me., Boston, Mass.; studied with Elizabeth O. Cony and Carl Pierce; mem. Marston Club and Griffith Club. Address, Westbrook, Me.

**Wood, Alice,** honorary mem. Portland Rossini Club. Address, 5 Bramhall St., Portland, Me.

**Wood, Allen E.,** instrumentalist (oboe); b. Brandon, Vt., Dec. 16, 1863; s. A. J. and H. E. Wood; m. Mary E. Lovejoy, March 14, 1888; ed. Brandon Academy; studied with B. W. Thieme; mem. Augusta Symphony Orchestra and K. of P. Vocation, watchmaker. Address, 33 Greenleaf St., Augusta, Me.

**Woodard, Edith,** Sec. Lewiston and Auburn Oratorio Chorus. Address, 181 Gamage Ave., Auburn, Me.

**Woodard, Lula G.,** music teacher (mandolin, banjo); mem. B. & P. Women's Club String Quartette. Address, 156 Free St., Portland, Me.

**Woodbury, Hazel Delano,** vocal teacher, soloist (soprano); b. Auburn, Me., Jan. 14, 1888; d. Nathan F. and Nancy Duston Woodbury, studied with Beulah Small, DeLoss Smith and Cecil Burleigh in University of Montana, A. R. Frank, Vernon Stiles, and Isidore Braggiotti, also music course at Columbia University; soloist Christian Science Church, Lewiston; mem. church choirs in Lewiston and Auburn; soloist 3½ yrs. at St. Paul's Episcopal Church, Brunswick; State Pres. Maine Universalist Y. P. C. U.; mem. Lewiston and Auburn Festival Chorus and Philharmonic Club; supervisor of music in public schools, Mechanic Falls and Minot, Me.; supervisor of music in Gardiner schools 3 yrs. and in University of Porto Rico at Rio Piedras for 3 yrs. Address, 84 Court St., Auburn, Me. Studio, 133 Lisbon St., Lewiston, Me.

**Woodbury, Virginia Snow,** teacher of violin and piano; b. Auburn, Me., Aug. 18, 1891; d. Nathan F. and Nancy Ellen Duston Woodbury; studied with Leigh G. Fenderson (violin); piano with Helen Watson; mem. Philharmonic Club; mem. Lewiston-Auburn Symphony Orchestra, 1921-22, and Univ. Church Choir, 1910-11. Res., 184 Court St., Auburn, Me.

**Woodman, Earl,** violinist; mem. Korda Trio. Address, R. F. D. 4, Portland, Me.

**Woods, Harvey J.,** band leader; b. Bangor, Me., Jan. 16, 1874; s. Horace F. and Sarah Southard Woods; m. Mae E. Hopkins, Sept. 3, 1903; ed. Bangor, Me.; studied clarinet with Fred Robbins and harmony with I. H. Odell, Boston; dir. Bangor Band, 1896-1900; mem. Pullen's Orchestra, 1893-1902; 1st clarinet Maine Festival Orchestra, 1899-1900; also one of the original mem. Bangor Symphony Orchestra; dir. Nile Temple Shrine Band of Seattle, Wash., since 1913; dir. Nat. Assn. of Sheet Music Dealers; Pres. Woods Music Co., Seattle, Wash.; composer, band music (marches) "Path of Glory," "From the West," "Imperial Potentate," "Glory of the Seas," "Let's Go," "Golf Girl," "Age of Youth," and "Laurels of Seas," published by Carl Fischer; "Invincible America," pub. by Boston Music Co.; "Our National Heritage" and "Master Councilor," pub. by The John Church Co.; mem. Seattle Symphony Orch., 1903-08 (first clarinet); dir. Wagner's Concert Band, Seattle, 1927-28. Mail address, 1421 Third Ave., Seattle, Washington.

**Woodside, Elmer A.,** instrumentalist (cornet, French horn, violin); b. Brunswick, Me., May 27, 1891; s. Fred B. Woodside; m. Lena F. Haskell, April 28, 1917; ed. Portland, Me.; studied with George Stretz, Gustav Ludike and Willard Mayberry; mem. Chandler's Band; former mem. C. A. C. N. G. Band, Portland, and assistant bandmaster 19th Regiment Band. Vocation, salesman and musician. Address, 20 Bean St., So. Portland, Me.

**Woodsum, Catherine,** organist. Address, Mechanic Falls, Me.

**Woodworth, Orrie,** m.t. Address, North Haven, Me.

**Woolfe, Elizabeth M.,** organist; mem. Portland Branch, N. E. Chapt. Am. Guild of Organists. Address, Portland, Me.

**Worden, Mrs. Harry,** organist. Address, 18 Gilman St., Portland, Me.

**Wray, Arline,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Wray, Estelle,** vocalist; mem. Bach Choir, Bangor. Address, Bangor, Me.

**Wrenn, Victor Steven,** vocal teacher; b. Yarmouth, Me., June 26, 1891; s. Stephen and Bessie Williamson Wrenn; ed. N. E. Conservatory and Baypath Business Coll., Springfield, Mass.; studied with Elmer Sherwood Joyce, Elmer E. Towne, W. L. Whitney and Mary Dinsmore; mem. I. O. O. F.; mem. Winthrop Ames' Gilbert and Sullivan Opera Co. of New York City (on trans-continental tour). Address, 20 Bean St., Madison, Me.

**Wright, Mrs. Althea C.,** vocalist; mem. Women's Choral Society. Address, 49 Foreside Road, Portland, Me.

**Wyman, Jane S.,** m.t. Address, New Sharon, Me.

**York, Isabel,** vocalist; mem. Women's Choral Society. Address, 165 High St., So. Portland, Me.

**York, Mrs. O. A.,** m.t. Address, Howland, Me.

**Yorke, Clarence Sherman,** bandsman (French horn); b. Weld, Me., May 14, 1862; s. James and Keziah Sanborn Yorke; m. Marcia Narbis; mem. choir Bethel Church (tenor); mem. Augusta Band, 1st Maine Regt. Band, Vols. War with Spain, 1898. Vocation, merchant. Address, 70 Arsenal St., Augusta, Me.

**Yorke, Helen Sherman,** vocalist, coloratura soprano; b. Bethel, Me.; d. C. S. Yorke of Augusta; studied piano and organ in Augusta and at age of four played in a Hallowell Church; first public appearance as singer at age of three years; mem. Festival Chorus, Bethel, at age of twelve; studied vocal music in Portland with Llewelyn B. Cain; and three years in Italy with Sebastiani; sang for 1½ yrs. in Grand Opera in Naples; returned to America and studied with Bispham; was Prima Donna with the De Feo Grand Opera Co. with which she toured the country; appeared in many recitals in private homes and clubs; soloist, Maine Festival, Portland,

HELEN YORKE, COLORATURA SOPRANO

1921-22; in role of Micaela in Carmen; appeared before Rubinstein Club, N. Y., Dec., 1921; first song recital Aeolian Hall, where she was presented by David Bispham; appeared at concert at Lexington Theatre with the Russian Symphony Orchestra, Oct., 1920; numerous song recitals in America. Address, 471 Central Park, West, New York City.

**Yorke, Marcia Evelyn** (Narbis), soloist (contralto); b. Orland, Me., May 29, 1866; d. Edward and Laura Crane Narbis; m. Clarence Yorke; ed. Bucksport Seminary; studied with L. B. Cain, Prof. Doering and others; soloist in many churches in Maine; mem. Rubinstein Club, N. Y., and Beethoven Club; former mem. Cecilia Club, Choral Art Society and Festival Chorus, Augusta. Address, 471 Central Park, W., New York City, N. Y.

**Young, Della Briggs,** pianist; b. Auburn, Me., Dec. 25, 1879; d. Frank E. and Millie M. Young; studied with E. W. Hanscom; mem. Philharmonic Club of Lewiston and Auburn. Vocation, stenographer. Address, 115 Winter St., Auburn, Me.

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